

**Linguistic Style in Dorothy
Richardson's *Pilgrimage***

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*And here she sat with a book open
on her knee, asking only to be left
in communion with a style.*

(Dorothy Richardson, "The Trap" 3: 408)

Declaration

I hereby confirm that I composed this thesis myself and that, except where I clearly acknowledge the assistance of anyone else, it is entirely my own work.

Alison H. Rawlinson

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Abstract

Dorothy Richardson's *Pilgrimage* is increasingly being recognized as a significant work of fiction - historically, thematically and technically. Its subject matter (the life of a woman), the perspective (focalization through a female consciousness), and the frequent direct and free indirect representation of thought, all mean that *Pilgrimage* is a text often referred to as stream of consciousness writing or feminine writing. However, despite frequent allusions to the form of *Pilgrimage*, there has so far been no detailed analysis of the language of the text. In this thesis many aspects of linguistic form that have previously gone unconsidered, or been ill-defined or misinterpreted in criticism of *Pilgrimage*, are discussed in terms of their functions and effects, in developing an argument about the importance of linguistic form in *Pilgrimage*. A variety of linguistic approaches demonstrate various ways in which the text of *Pilgrimage* is innovative and highly complex.

This thesis explores in detail, and with extensive reference to the text, three central factors in the language of *Pilgrimage* - narrative structure, metaphor, and rhythm. Through textual analysis, the thesis demonstrates that the narrative is not simply a stream of the undiluted thoughts of Miriam Henderson, the protagonist, but a highly complex narrated, indirect and direct representation of Miriam's consciousness. The perspective of the narrative fluctuates as the relationship between Miriam and the narrator varies with alternating pronominal representation of Miriam (in the first- second- and third-person) and as Miriam matures and becomes less distanced from the narrator.

Meanings are expressed metaphorically as Miriam's perspective cannot be recorded without radical linguistic innovation. Analysis of the processes of metaphor and metonymy reveals how Miriam's perspective is continually present so that nothing is represented without her point of view (although there can be other points of view as well). Metaphor ensures that no compromises are made in the pursuit of expressing what it is like (for Miriam) to be, and stands as a means of seeing and saying differently. Through metaphor, abstract concepts are made tangible, experience is felt, and the distinction between the emotional and physical is broken down.

Rhythm is a radical element in the language of *Pilgrimage*, diffusing meanings and disrupting the reader's narrative expectations. The rhythm of the language, at the level of the progression of the narrative text as a whole, as well as the local rhythms of sentences and paragraphs, is studied in a number of extracts to reveal various patterns of phrasal movement in the text. These patterns might be aesthetic, but are also, and more importantly, essential to the way in which meaning is conveyed to the reader.

Stylistic analysis in these three areas - narrative structure, metaphor and rhythm - reveals how innovatively and carefully constructed the text of *Pilgrimage* is. Indeed, the language of *Pilgrimage* is frequently poetic in its concentrated use of linguistic devices, in the rhythm, patterns of sound, textual cohesion and metaphor of Richardson's prose, and these poetic qualities are considered in the conclusion.

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5 Conclusion

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A note on quotations and extracts from *Pilgrimage*

Quotations from *Pilgrimage* and any other works of fiction are either indented from the main body of the text or indicated by italic script within the text itself (Quotes from all non-fiction sources are either indented from the main body of the text or indicated by double quotation marks). As an example, the following extract is indented from the main body of this text:

And then the fair-haired woman had sung the second verse as though it were something about herself—tragically . . . tragic muse. . . . It was not *her* song, standing there in the velvet dress. . . . She stopped it from going on. There was nothing but the movement of the lace around her shoulders and chest, her expanded neck, quivering, and the pressure in her voice. . . (“Pointed Roofs” 1: 142-3).

Parts of this extract quoted within my own text would be in italic script for example: *And then the fair-haired woman had sung the second verse [...]—tragically . . . tragic muse. . . . It was not her song, standing there in the velvet dress* (“Pointed Roofs” 1: 142-3). The following observations are relevant:

- **Indicating sources of *Pilgrimage* extracts:** I will refer to *Pilgrimage* as a novel, of which there are four volumes, further divided into books (e.g. “The Trap”, “Interim”) to distinguish them from chapters, which are numbered divisions within each book. There are thirteen books altogether, of which there is a complete list in the bibliography. My method of quoting from *Pilgrimage* is explained in Appendix A. The title of the book from *Pilgrimage* is given first in double quotation marks, followed by the volume of the Virago edition in which it is printed, followed by the page number(s).
- **The books:** the thirteen books in the *Pilgrimage* sequence are:

Volume 1	“Pointed Roofs” “Backwater” “Honeycomb”
Volume 2	“The Tunnel” “Interim”
Volume 3	“Revolving Lights” “Deadlock” “The Trap”
Volume 4	“Oberland” “Dawn’s Left Hand” “Clear Horizon” “Dimple Hill” “March Moonlight”
- **Emphasis:** As I reserve italic script for quoting from fictional sources, emphasized words or phrases within my own text are **emboldened** (rather than

italicized). Where I quote words or phrases which are in italic script in their original form, these are underlined.

- **Aposiopesis and ellipsis:** I distinguish aposiopesis in the original text from my own ellipsis of parts of the text by representing aposiopesis as it is represented in the printed text and marking my own ellipsis with square brackets (ellipsis in quotation from non-fictional sources is **not** marked by brackets but conventionally by a series of dots only).
- **Capital letters:** and other features such as indentation of the first line of a paragraph are retained in quotes from fictional sources (where they would conventionally be dropped).
- **Paraphrasing:** single inverted commas are used to indicate paraphrasing or suggested congruent expressions.

1. Introduction

‘I say things like that on principle. Anything to break up addleheaded masculine complacency. Not that it matters a toss to women, but because it’s all over everything in the world like a fungus, hiding the revelations waiting on every bush.’ (“The Trap” 3: 468)

Descriptions of the style of *Pilgrimage* in literary criticism

*Large superficial statements*¹

Independently, Dorothy Richardson (1872-1957) was also using the stream of consciousness method; although to laborious, unimaginative effect (A. Fowler, 1987: 328).

Extensive study of the language of *Pilgrimage* has led me to conclude, in direct opposition to Alastair Fowler, as quoted above, that Richardson was not only keenly aware of the forms and possibilities of language but was able to use them consistently, skilfully and highly imaginatively. Patterns of language - tendencies in clausal constructions, aspects of narrative structure, linguistic innovations, rhythm and patterns of metaphor - can be traced throughout the text, as I will demonstrate, contradicting Melvin Friedman’s (unfounded) claim that:

There is no elaborate scaffolding, no textural design consistently carried through, nothing comparable to the numerous parallels and analogies we have come to expect in the modern novel. Miriam Henderson’s thoughts and feelings are not readily referred to some external form of artistic support (1955: 181).²

Fowler and Friedman can also be argued with over their description and categorization of Richardson as a stream of consciousness writer.

Whilst neither Fowler nor Friedman reads *Pilgrimage* as a significant work, many critics state that Richardson’s writing was highly influential (Collins, 1923;

¹ It is because these men write so well that it is a relief, from looking and enduring the clamour of the way things state themselves from several points of view simultaneously, to read their large superficial statements (“Revolving Lights” 3: 275).

² Shiv Kumar (1963) similarly claims that there is no “aesthetic design” in *Pilgrimage*, whilst Elizabeth Drew (1926) describes it as “raw material”.

Eagleson, 1934; Edel, 1955; Gillespie, 1990; Hanscombe, 1982; Kunitz, 1955; Muir, 1939; Powys, 1974 [1931]; Radford, 1991; Stevenson, 1992; Woolf, 1965 [1923]). Joseph Collins, an American psychoanalyst, describes Richardson as being “probably the least known distinguished writer of fiction in England” (1923: 96). In his book *The Doctor Looks at Literature*, he devotes an entire chapter to Dorothy Richardson yet discusses Virginia Woolf (alongside Stella Benson) in a chapter entitled “Two Lesser Ladies of London”. Another contemporary critic, Harvey Eagleson, claims that Richardson “is generally considered to be one of the most significant novelists of the twentieth century and, with the possible exception of Virginia Woolf, the greatest woman novelist now writing in English” (1934: 43). Two decades later, Richardson seems to have moved from this rather glorious position (if one takes Eagleson at his word) to relative obscurity: “Her work is very little read today, although its extraordinary significance in the development of the modern English novel is widely acknowledged” (Kunitz, 1955: 828). Phrases such as “is generally considered” and “is widely acknowledged” avoid personal responsibility on the part of the critics: do they share these opinions or not? Furthermore, Eagleson, having described Richardson as “the greatest woman novelist now writing in English” goes on to say that although *Pilgrimage* is “the monumental pedestal for a statue of heroic size ... the statue is missing” (1934: 53). The flaw in *Pilgrimage* is the absence, he claims, of “a beginning, a middle and an end” (1934: 53). The absence of a story in “The Tunnel”, as Virginia Woolf was quick to point out, is deliberate: “the reader is not provided with a story; he is invited to embed himself in Miriam Henderson’s consciousness” (1919). The floundering critics are left looking for a story: “there is no slipping smoothly down the accustomed channels; the first chapters provide an amusing spectacle of hasty critics seeking them in vain” (Woolf, 1919).³

Whilst the absence of a story is one perceived fault, another is the excessive attention to detail. D.H. Lawrence makes this complaint about *Pilgrimage* in “Surgery for the novel - or a bomb?” (1923): ““Did I feel a twinge in my little toe or didn’t I?” asks every character of Mr. Joyce or of Miss Richardson or M. Proust” (Heath, 1983: 126). And Katherine Mansfield writes:

³ The absence of a story is an issue which arises in the chapter on rhythm, on pages 212-5 and 248-50.

In it ["Interim"], Miriam is enclosed in a Bloomsbury boarding-house, and though she receives, as usual, shock after shock of inward recognition, they are produced by such things as well-browned mutton, gas jets, varnished wallpapers. Darting through life, quivering, hovering, exulting in the familiarity and the strangeness of all that comes within her tiny circle, she leaves us feeling, as before, that everything being of equal importance to her, it is impossible that everything should not be of equal unimportance (1930: 140).

According to Mansfield, there is nothing to separate "Interim" from the previous books, implied by the parenthetical phrases "as usual" and "as before". Mansfield criticizes *Pilgrimage's* limited subject matter, which is reduced here to trivial domestic details, the "tiny circle" of Miriam's world. Other critics deplore Richardson's "incurably stodgy" or even "sick" imagination (Harwood, 1929 and "An Original Book", 1915). I would argue that it is the brilliantly imaginative perception of Miriam's world, and the subtle development of this perception through linguistic form from book to book, that constitute the source of the major innovations of *Pilgrimage*.

Even those critics largely in favour of the new form of the novel as developed by Proust, Joyce and Richardson,⁴ all of whom focus on the consciousness of an individual and the minutiae of everyday life, feel that Richardson did not succeed as far as her fellow (male) writers. This is a point neatly summarized by Leon Edel, who perceives Richardson as talented, but less so than her male contemporaries:

Her work speaks from a quieter and less dramatic life than that of Proust or Joyce, and it is accordingly more limited. Yet certain quiet intensities of her being clamoured to be set down, and her novel became an experiment to which she gave all her resources and her devotion (1955: 13).

In my reading of *Pilgrimage* it is precisely these "quiet intensities of her being", these lyric moments, explorations of a consciousness, which involve the reader in the

⁴ Richardson, Proust and Joyce are commonly grouped together by contemporary critics, but this was not a point of view unanimously agreed upon. Eagleson does not read Richardson's work as connected to any other contemporary writer's: "Her work is completely original and shows no influence or even knowledge of the novels of either Proust or Joyce" (1934: 43), whilst Joseph W. Beach separates Richardson, as an "imagist" from "those frightful males", Joyce and D. H. Lawrence (1932: 385).

psychological depths of the novel. The “high spots” of Miriam’s life are not, as J. D. Beresford points out, events such as “love and marriage”, but moments of being:

The great moments of Miriam’s experience are not found in moving adventure nor in moments of physical stress, but at those times when she is most keenly aware of herself in relation to the spirit that moves beneath and animates every phenomenon of the great phantasmagoria that we know as life and matter (1929: 47).

The comparison with Joyce and Proust (and also Woolf) can be traced throughout the critical history of *Pilgrimage* and despite reassessments of *Pilgrimage* by feminist critics, the evaluation of *Pilgrimage* as a stream of consciousness, modernist text read primarily in relation to the work of Joyce remains. The attitude persists in Randall Stevenson’s *Modernist Fiction*:

[Richardson’s] literary standing has recently been rightly restored by critics interested in both her pivotal position within the evolution of modernist style, and the issues addressed in *Pilgrimage*. Joyce is nevertheless still judged the principal ‘genius’ of modernism, the writer in whose work the trend from objective to subjective received its most comprehensive and sophisticated embodiment (1992: 45).

Stevenson assumes here that the criterion on which a modernist text should be evaluated is the “embodiment” of the “trend from objective to subjective”. As I will demonstrate, the grounds on which literary critics have based their claims as to the manifestation of objectivity and subjectivity do not always hold in the face of linguistic evidence (see particularly pages 81-5).

Whether Richardson’s work is more or less “sophisticated” than Joyce’s is a matter of taste; Stevenson judges and compares the two authors as modernists yet Joyce’s work is continually used to define modernism. Stevenson distinguishes two main areas of interest in *Pilgrimage*: the style and the content. Throughout this chapter, in demonstrating the limitations of interpretation done without attention to linguistic form, I will show that the content of the text cannot, in the end, be separated from the form of the text. Although in later chapters other texts which might be described as modernist are referred to, I do not intend to investigate whether or not Richardson occupied “a pivotal position in the evolution of modernist style”.

That is, my thesis is concerned with the language of *Pilgrimage*, with the linguistic sources of its effects, particularly its **ambiguities** and the radical linguistic **innovations** which make the exploration of the world through a woman's mind possible.

"A significant artistic pattern"⁵

She has invented, or, if she has not invented, developed and applied to her own uses, a sentence which we might call the psychological sentence of the feminine gender. It is of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest of particles, of enveloping the vaguest of shapes (Woolf, 1965 [1923]: 124).

Virginia Woolf's statement is undoubtedly the most quoted description of Richardson's style, used frequently in the context of setting agendas for feminist writing. As critics have pointed out (Gilbert, 1987; Warhol, 1989), Woolf, both here and elsewhere, whilst stating that Richardson had developed "the psychological sentence of the feminine gender", never actually stated what that sentence might be:

One of the most famous yet most opaque passages in *A Room of One's Own* appears in Chapter 4, when Virginia Woolf introduces her notoriously puzzling concept of 'a woman's sentence' (Gilbert, 1987: 208).

Woolf's concept is certainly puzzling, but despite its "opaque" and "puzzling" nature, or perhaps even because of its nature, it provides a rich basis for a linguistic approach. Although this "psychological sentence of the feminine gender" cannot and should not be defined in grammatical terms as a single type of sentence, this does not mean that it need be understood only in philosophical terms. Gilbert goes so far as to try to understand the concept not as being about language itself but rather about women's relation to language:

Briefly, provisionally, I want to suggest here that Woolf used what was essentially a *fantasy* about a Utopian linguistic structure - 'a woman's sentence' - to define (and perhaps disguise) her desire to revise *not woman's language but woman's relation to language* (1987: 209).

⁵ "Also disappointing in Richardson's long work is the absence of a significant artistic pattern" (Friedman, 1955: 181).

On the contrary, I think that Woolf was very much concerned with the form of the language, and although innovation in form is motivated by and affects thought and therefore relation to language, it is the language itself that can be observed. And, essential to Woolf's argument, it is language written by a woman, to represent the consciousness of a female character.

Sara Mills similarly interprets Woolf's comment as not being about the language itself: "it must be noted that Dorothy Richardson's style is very much a product of her time and of avant-garde writing in general. When Woolf describes the female sentence it seems to be less a matter of style or language and more a question of content and subject matter" (1995a: 47). Although *Pilgrimage* may share many features with other contemporary works, the extent to which Richardson developed her own particular style - or, the "strangeness and versatility of Richardson's style" (Tate, 1989: x) - must not be underestimated. To claim that it is the matter and content of *Pilgrimage* that Woolf found so praiseworthy is to ignore many aspects of the structure of Richardson's innovative text.

"The content of Richardson's writing", Lisa Marie Pottie claims, "has been neglected in literary criticism, which has tended to focus on Richardson's style as the proof of the relevance of her work to modernism" (1992). Richardson's style does often seem to be the main reason for discussing *Pilgrimage* as a 'modernist' text. However, in this context, her style does appear to be, as Mills claims, "very much a product of avant-garde writing in general". What allows Mills to make this claim, and what allows Pottie to say that "style" has been the central focus of criticism, is that *Pilgrimage* is most frequently mentioned, in the context of modernist writing, only in passing, and then because of its style as a "stream of consciousness" novel. This is criticism, however, at its most superficial. When *Pilgrimage* is discussed in terms of its stream of consciousness style this usually turns out to be more a matter of content than of linguistic form. As I will show, "stream of consciousness" is little more than useless when it comes to describing in detail the linguistic style of *Pilgrimage*, and as far as I am aware there has been no extensive study of the

language of *Pilgrimage*.⁶ Feminist criticism focuses primarily on the content matter of *Pilgrimage*, mentioning linguistic forms only as they seem to support the content.⁷ As David Lodge comments in relation to the “almost exclusively thematic” criticism of the work of Fay Weldon, who has been “pigeonholed as a feminist novelist”: “there is doubt that she is a feminist writer, but her handling of narrative is technically very interesting and subtly innovative, and her feminism gets its force precisely from her ability to defamiliarize her material in this way” (Lodge, 1990: 26). The same is true of numerous other writers, including Richardson: it is the style of *Pilgrimage* which is the source of its original and radical force.

Virginia Woolf does not describe Richardson’s ‘sentence’ formally, according to a grammar, but she shows that she is aware of, and highly sensitive to, the significance of form. She sets out to convey the shape of Richardson’s sentence, describing it in an impressionistic rather than a formal sense. The linguistic forms which Richardson develops are highly original and, as I will show, in many ways “of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest of particles, of enveloping the vaguest of shapes” (Woolf, 1965 [1923]: 124). The following sentence, for example, is characteristically extended and inexplicit: *Awake, deep down in the heart of tranquillity, drinking its freshness like water from a spring brimming up amongst dark green leaves in a deep shadow heightening the colour of the leaves and the silver glint on the bubbling water* (“Dimple Hill” 4: 538-9).⁸ There are no overt clues as to who, or what, is *awake*, although you are probably fairly safe in assuming that it refers to Miriam who is at the centre of the entire novel. There is no main clause. There are three parts of the sentence, separated by commas, progressively increasing in length, each of which might be understood as describing a particular condition of Miriam’s state. The

⁶ The problematic use of the term “stream of consciousness” in literary criticism is discussed on pages 59-62 of this introductory chapter.

⁷ Carol Watt’s recent book *Dorothy Richardson* (1995), for example, discusses *Pilgrimage* as a record of modern life, and “looks at how *Pilgrimage*’s representation of a life of a woman from the 1890s to the time of the First World War becomes a measure of a much wider issue: the experience of modernity itself” (1995: 1).

⁸ This is the first sentence of an extract which I will use to illustrate various points throughout this chapter. A loose copy of this extract is included in Appendix B (as passage 1.1). Any extracts which I refer to in detail are, for ease of reference, included in this appendix, as will be indicated in the text when the extracts arise.

exact relation of each phrase to the phrase before is left ambiguous, so that the first and second phrase, for example, might be appositional ('awake and deep down in the heart of tranquillity') or adjuncts ('awake deep down in the heart of tranquillity'). The third and longest part illustrates a typical example of extension, in *Pilgrimage*, where postmodifying phrases ambiguously and continually extend the phrases they follow. The *-ing* forms *drinking* and *brimming up* can be read as either participial or nominal (for a discussion of this distinction see chapter 5). *Its* can refer either to *heart of tranquillity* or *tranquillity*. *Like water* can modify either *freshness* or *drinking its freshness*. *Amongst dark green leaves* can be either a **Range** of the process *brimming up*,⁹ or **Circumstantial** to a *spring brimming up*.¹⁰ *In a deep shadow* either modifies *dark green leaves* or is a Circumstance of the *spring brimming up*. *The colour of the leaves and the silver glint on the bubbling water* (the Range of the process *heightening*) brings the sentence to a measured finale. There are two co-ordinated noun phrases, both consisting of a head noun followed by a prepositional phrase, where *colour* is followed by *silver glint*, and the embedded noun phrases are similarly semantically related, with *bubbling water* following *leaves*. In the second phrase, both nouns are preceded by epithets, so that the length of the phrases increases.

This single sentence from *Pilgrimage* illustrates the complexity of form that the reader has to follow, and two key qualities of the text: its ambiguities and its innovativeness. Without such forms the content could not be what it is; Miriam could not be what she is. Woolf's description of the sentence can be explored in numerous ways and its possible applications can be traced throughout my thesis in relation to various aspects of linguistic structure in *Pilgrimage*.

⁹ Where "the Range is the element that specifies the range or scope of the process. Examples are *a song* in *sing a song of sixpence*, *croquet* in *do you play croquet with the Queen today?*, *an awful blunder* in *Big Bird's made an awful blunder*" (Halliday, 1994: 146). The Range is not affected by the process. A useful discussion of the term Range can be found in Suzanne Eggins (1994: 232-5).

¹⁰ Circumstances are optional elements of the clause (1994: 108) which "map onto Adjuncts" and "are typically expressed... as either adverbial groups or prepositional phrase" (1994: 150). Amongst the functions of Circumstances are extent, location, manner and cause (for a comprehensive list see Halliday: 1994, 151). In *birds are flying in the sky* the circumstantial element is *in the sky* (1994: 108), where the circumstance is one of (spatial) location.

The following observations demonstrate Jane Miller's recognition of the significance of form in *Pilgrimage*:

The rhythms of thought which organised this endless, swirling narrative were quite different from those of a fastidious James or a rumbling Dostoevsky. Here was the language of an argumentative intellectual, agnostic, ambivalent, and, extraordinarily as it seemed then, a woman - a woman telling us what life was like in a world that had been explained to her by men, and made interesting and given value by men (1998).¹¹

What strikes me as particularly interesting in this extract, from an altogether positive account of reading *Pilgrimage*, is the unexplored yet infinitely explorable relationship it (perhaps unintentionally) sets up in the juxtaposition of "language" and "the rhythms of thought". And it is precisely this relationship on which my thesis is based: on the articulation of Miriam's consciousness in *Pilgrimage* as a narrative text. This articulation is unique but not uniform; patterns of style can be traced throughout the novel but these patterns fluctuate and develop so that there is not simply one style but many styles. As Mikhail Bakhtin states: "the style of a novel is to be found in the combination of its styles; the language of a novel is the system of its 'languages'" (1981: 262). There is no single characteristic Richardsonian sentence yet there are certain tendencies in various clausal constructions, extended sentences, aspects of narrative structure and **phrasal movement** in *Pilgrimage* which can be traced throughout the text.¹² These features do not characterize the style of the whole novel, but rather one aspect of a style of the novel. Each style, however, does relate to the complex social dialogue of the whole novel: "the basic distinguishing feature of the stylistics of the novel" is "its dialogization" (Bakhtin, 1980: 263).

In *Pilgrimage*, the complexity of Miriam's world is narrated through language which does not avoid, as men's *large superficial statements* do, *the clamour of the way things state themselves from several points of view simultaneously* ("Revolving

¹¹ There is a column in *The Guardian* entitled "Don's Delight" in which a prominent academic selects the book that changed their life. *Pilgrimage* has been chosen at least twice - by Deborah Cameron in 1997, and by Jane Miller, as quoted in the above extract from *The Guardian* on 10 February 1998.

¹² I adopt an approach to rhythm as phrasal movement following Richard Cureton (1992) and Derek Attridge (1995), and apply this approach to the language of *Pilgrimage* in chapter 3.

Lights" 3: 275) – it is thus essential that the language is ambiguous (always suggesting different possible meanings). If Miriam is to be articulated in language, in language which, she feels, until now has excluded *the utter astonishment of life* ("Revolving Lights" 3: 280), then her way of thinking requires the use of new linguistic forms – the style must be innovative. I am assuming that the meaning cannot be separated from the means of expression (form):

[Language] is simultaneously the medium with which the novelist creates reality and the vehicle which conveys an attitude toward that reality (Peters, 1973: 3).

As Jonathan Raban similarly observes:

We might usefully think of a writer's syntax as a system which conveys the dynamics of his perception, indicating how his experience is apprehended as well as what that experience is. Once one has identified the general syntactic design of a piece of prose, noticing the writer's stress on particular grammatical features and his use of any deviant structures, one has come a long way towards describing the inherent relationships between the various constituents of the writer's world (1968: 159).¹³

The language of *Pilgrimage* changes and develops as the novel progresses, becoming increasingly complex as Miriam's reality is less compromised by convention, both in terms of her outlook and the language which articulates her experience. This development is noted by various critics, amongst them Lynette Felber - "Richardson became more innovative, envisioning an ever-larger, ever more fluid form as her writing of *Pilgrimage* progressed" (Felber, 1995: 111) - and Gillian Hanscombe - "in the middle volumes of *Pilgrimage*, the unit of the sentence becomes vastly more complicated, accommodating Miriam's increasing complication of abstract thought and encompassing, too, subtler fusions between descriptions of the external world and inner reflections" (Hanscombe, 1982: 52). Melvin Friedman on the other hand, wrongly concludes that "the style changes little as the work advances"

¹³ According to Dwight Bolinger, "linguistic meaning covers a great deal more than reports of the real world. It expresses, sometimes in very obvious ways, other times in ways that are hard to ferret out, such things as what is the central part of the message as against the peripheral part, what our attitudes are toward the person we are speaking to, how we feel about the reliability of our message, how we situate ourselves in the events we report, and many other things that make our messages not merely a recital of facts but a complex of facts and comments about facts and situation" (1977: 4).

(1955: 181). Throughout my thesis I discuss ways in which the form and construction of the text of *Pilgrimage* are carefully designed and, in the chapter "Discourse and consciousness in *Pilgrimage*", the increasing complexity of the narrative text.

An outline of the introductory chapter

Having briefly introduced the context in which *Pilgrimage* is set by its critics, I will now, throughout this introductory chapter, outline my own approach against this background of themes and ideas established in the criticism. My concern lies with the linguistic style of *Pilgrimage* - my main focus is always on *Pilgrimage* as text. The text itself has been neglected or only superficially attended to in criticism of *Pilgrimage*, which is ironic considering that it is *Pilgrimage*'s style which is so often claimed to be significant. The intention, throughout this thesis, is to show that the text is extremely interesting and very carefully constructed creative writing. In carrying out an examination of some of the factors which contribute to the force of a text, according to Derek Attridge, "we not only come to a clearer understanding of how poetry - and therefore language - works, but we increase our admiration for this poem, and our capacity to be moved by it" (1995: 203). This is done through detailed stylistic analysis of short extracts from *Pilgrimage*, selected because they illustrate what can be perceived of as general tendencies in the narrative. Many of the points made regarding these extracts might have been made of numerous other parts of the text. The extracts do not represent key moments or turning points in the narrative (a crucial aspect of *Pilgrimage* is that the critical moments one might expect to find are written out of the narrative, as was mentioned above and will be discussed in the chapter on rhythm). Rather, the extracts illustrate aspects of linguistic style which might be found throughout the novel. A detailed level of textual analysis is crucial if the subtlety and complexity of the text is to be revealed. The result of this process is a picture of some of the very interesting things that are going on in the text rather than a complete characterization or summary of linguistic style in *Pilgrimage*.

In the following sections of this introductory chapter, some of the main assumptions of the approaches to linguistic analysis adopted in subsequent chapters are outlined. This includes a discussion of the relationship of meaning and form, and the notion of choice. In this I follow Halliday (1985, 1994) in understanding language as a system of choices, made by the speaker or writer, about how to represent experience. With regard to the context in which these choices are made, the potential for linguistic innovation in literature is considered, as well as the context in which the text is read (as literature, or as a woman's writing). The idea of style, and the different positions from which it can be looked at, is outlined, as well as the particular contextualization of style in this thesis. This is followed by a discussion of how style can be analyzed, and the importance, for stylistics, of using linguistic comparison as a tool, exemplified with an extract from "Dimple Hill". Essential in the context of criticism of *Pilgrimage*, the possibility of a "feminine style" and the field of feminist stylistics are considered, and the problem of feminist stylistics' focusing on sexism in language rather than exploring the possibilities of language to suggest new ways of meaning.

Many themes and arguments regarding linguistic style in *Pilgrimage* developed in subsequent chapters are then anticipated. A particular reading of *Pilgrimage* is introduced, Susan Gevirtz's (1996) reading of a passage from "Honeycomb", in order to demonstrate the importance of paying close attention to the text. The same extract is used to illustrate some of the recurring features of linguistic style in *Pilgrimage* which arise throughout later chapters: the language is frequently multi-dimensional or ambiguous (which is by no means pejorative in this context, but rather contributes to the rich variety of possible meanings), representing in language the idea of seeing things in more than one way at the same time; how Miriam's external reality and her sense of it are merged at a linguistic level, as will be discussed at length in the chapter on metaphor, particularly on pages 190-8; the language is innovative because it is unpredictable, and typical understandings and expectations do not hold; the language is rhythmic, and rhythm, as will be discussed in the chapter on rhythm, diffuses meanings and disrupts the reader's narrative expectations.

A final perspective explained in this introductory chapter is the approach to the different discourses in *Pilgrimage* (the focus of chapter 2, “Discourse and consciousness in *Pilgrimage*”). The problems associated with the use of the term “stream of consciousness” in literary criticism are outlined, leading to a discussion of the importance of distinguishing a narrating consciousness from the character Miriam’s experiencing consciousness. The necessity of this distinction is essential if the rich and diverse range of perspectives in *Pilgrimage* is to be acknowledged, as demonstrated throughout the chapter on narrative structure. The lack of recognition of a narrating consciousness by literary critics can be related to the problem of reading *Pilgrimage* as autobiography rather than fiction (*Pilgrimage* can be both, as I will discuss on pages 64-9, but if it is to be read as fiction it is essential to understand a narrating consciousness).

In the chapter “Discourse and consciousness in *Pilgrimage*”, the narrative is shown not simply to be a stream of Miriam’s undiluted thoughts, but a highly complex narrated, indirect and direct representation of Miriam’s consciousness. Through alternating pronominal representation of Miriam (as *she*, *I*, *you* and *one*), the relationship between Miriam and the narrator fluctuates or shifts, and this is the main focus of the first half of the chapter. In the second half of the chapter, the embedding of different discourses within the discourse of the narrator is discussed, including the discourses of characters other than Miriam as well as the different levels of Miriam’s consciousness.

In the chapter “Metaphor in *Pilgrimage*”, metaphor is introduced as a fundamental means of expression, rather than an ornamental decoration of the text. Metaphor is critical in the expression of Miriam’s perspective and creating a way of seeing the world differently. Analysis of the processes of metaphor reveals how abstract concepts are made tangible, because this is how they are experienced by Miriam. Time, for example, is represented as a place or a physical space because this is how Miriam experiences time. The distinction between the emotional and the physical is broken down, and between imagination and reality, and the notion of the physical environment as a background is destabilized.

“Rhythm in Pilgrimage” demonstrates the radical element of rhythm in the text, which diffuses meanings and disrupts the reader’s narrative expectations. Rhythm is analyzed at a local level (within sentences) to show how the text progresses dynamically from phrase to phrase. What is taking place at this level can be related to the plot and progress of the narrative, although this dimension is secondary, in this chapter, as it is throughout the thesis to the detailed linguistic analysis of extracts from the text.

The concluding chapter draws together some themes and linguistic features which have arisen throughout previous chapters, and, rather than summarizing the diverse content already covered, considers how these themes or aspects of style might be understood as “poetic”. This poetic quality of the text arises from the concentrated use of linguistic devices which might be considered poetic (although none of these devices is unique to poetry or poetic language). The text is frequently poetic in its use of linguistic devices, in the rhythm, patterns of sound, textual cohesion and metaphor of the language. Three extracts from *Pilgrimage* are analyzed in detail, in order to demonstrate, through their intricate construction, the attentive reading the language of *Pilgrimage* requires.

Paying attention to linguistic form

Meaning and form

Meaning and stylistic effect are not fixed and stable, and cannot be dug out of the text as in an archaeological approach, but they have to be seen as a potential which is actualized in a (real) reader’s mind, the product of a dialogic interaction between author, the author’s context of production, the text, the reader and the reader’s context of reception - where context includes all sorts of sociohistorical, cultural and intertextual factors (Weber, 1996: 3).

Michael Halliday (1978) understands our construal of reality as being established through language. Language functions to represent a particular way of seeing the world, so that a child, in learning language, is learning to think in a certain way: “language actively symbolises the social system” (1978: 3). Social meanings affect

language and language affects social meanings. Linguistic forms are read (and written) as meaningful, and therefore in order to understand the process of meaning construction, the crucial role of form cannot be ignored. In *An Introduction to Functional Grammar*, Halliday (1994) provides a comprehensive method for reading the structures of the English language as meaningful.¹⁴ However, the meanings of linguistic forms are dependent on context; there is no predictable and consistent one-to-one correspondence of form and meaning.

Context itself is highly problematic both as a concept (it can be understood in many different ways) and in its interdependent relation with linguistic form (even when an understanding of context has been established). By linguistic context I mean the relation of one linguistic form to immediately surrounding forms as well as to the entire text of which it is a part. The meaning of a linguistic form depends on its linguistic context at every level: “the choice of a particular item may mean one thing, its place in the syntagm another, its combination with something else another, and its internal organization yet another” (Halliday, 1994: xx). Furthermore, context is not only linguistic. Through reading a text becomes a complex network of impressions and images in the mind of the reader.¹⁵ Whilst the shape of what the reader understands is affected by linguistic forms, the continual process of reading and understanding affects the way the linguistic forms are read.

Contexts are not monolithic; neither are they stable. A context can be altered by the very expression it contextualizes, just as the interpretation of an expression can depend on its context. Indeed, appropriate reading is as much a matter of seeing the context that the lexicogrammar calls forth, as it is a matter of seeing the lexicogrammar in terms of some determinate and pre-existent context (Macleod, 1992: 157).

To extend the context still further, the reader not only has expectations emerging from the text, but brings to the text a multitude of expectations and beliefs.

¹⁴ I frequently refer to Halliday (1994) throughout my thesis, and although for the most part I cite Halliday, I also consulted, to a lesser extent, Bloor and Bloor (1995), Downing and Locke (1992), and Eggins (1994)

¹⁵ In chapter 2 I investigate the function of pronouns in *Pilgrimage* in relation to Catherine Emmott’s theory of mental representations (1992, 1997), and also Katie Wales’s approach to personal pronouns (1996), whereby pronominal reference to a character in a novel is not merely linguistic but refers to an image of the character which the reader builds up throughout the novel.

As Sara Mills observes, “transitivity like other linguistic features can mean in a variety of different ways, according to the type of context in which it is set and also the set of assumptions which the reader brings to bear on the interpretative process” (1995a: 157). Affecting and affected by the meanings of forms, context extends without limitation from the immediate linguistic context to the social, cultural, and historical context of its production. Social context is not uniform in time, and linguistic context itself, if language is understood as social semiotic, is subject to variation. Terry Threadgold understands a social semiotic, after Halliday, as being “a probabilistic, never entirely predictable system for making meanings which at once constructs and changes, and is constructed and changed by, social processes and social realities” (1997: 90). Through the notion of probability I return to the question of choice. Not only are the meanings of forms probabilistic, but so too is the language user’s selection of linguistic forms. According to Halliday and Martin, “each term [in the system of language] has an inherent probability of occurring” (1993: 109).

Choice and intention

Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options: ‘either this, or that, or the other’, ‘either more like the one or the other’, and so on (Halliday, 1994: xiv).

I assume, throughout my thesis, that every linguistic structure in a text is established by choice, conscious or subconscious, because it is the most appropriate one, but by no means the only possible one, linguistically. The notion of choice is central to Halliday’s functional grammar. There are certain usual or unmarked ways of saying things, but a writer can deliberately express things in an unusual way:

Part of knowing a language is to know what is the most typical ‘unmarked’ way of saying a thing. At the same time, we also recognize that there are these other possibilities, where the unmarked mode has been departed from and the speaker or writer has chosen to encode things differently (Halliday, 1985: 322).

A writer can attain a norm which is specific to a text, to the extent that one can predict the kind of expression which could occur in that text (Halliday, 1996: 81).

Whilst one can demonstrate the intricacies of grammatical form in a text and illustrate at times the sources of its complex effects, it is not possible to say whether the author intended all of these potential effects or was conscious of having used particular linguistic forms: “intuition may act as the main or, not seldom, even sole designer of the complicated phonological and grammatical structures in the writings of individual poets” (Jakobson, 1987: 261).¹⁶ Whether consciously planned or not, “the striking particularities in the poetic selection, accumulation, juxtaposition, distribution, and exclusion of diverse phonological and grammatical classes cannot be viewed as negligible accidentals governed by the rule of chance” (Jakobson, 1987: 250). Whilst probability is a factor in both lexical and grammatical choice, Halliday and Martin claim that “lexical patterns are nearer to the surface of consciousness [than grammatical patterns]” (1993: 110). Speakers are more likely to be aware of lexical probabilities than grammatical probabilities, and it is perhaps easier to choose less probable lexical items than less probable grammatical forms:

They [speakers] could choose to use negative more often than positive, just as they could choose to use *stroll* more often than *walk* - but they won't. The resistance seems to arise because grammar is buried more deeply below the level of our conscious awareness and control (Halliday, 1993: 3).

I would conclude from this that it is more difficult, or requires more effort, to make improbable grammatical choices than improbable lexical choices. That there are various unusual or innovative grammatical forms in *Pilgrimage* indicates that Richardson set out to develop a different way of saying. My focus here, however, is

¹⁶ The topics which are explicitly talked about, although also subject to reader variation, can be read more conclusively as deliberate. That is, one can claim that Richardson was aware that she was writing about Miriam teaching in a school in Germany, in “Pointed Roofs”, and the particular events that occurred whilst she was there. But the meaning of these events, and the effect of these events on readers arising from the way they are described is not, I would argue, as controllable. It is, perhaps, because of a desire to discover authorial intention, based on the assumption that there is a direct correlation between the author's intention (the context of production), and the content of fiction, that “context has been a factor in narratological analysis of what fiction depicts, but not in discussions of how fictions' contents get rendered in language” (Warhol, 1989: 5).

not on the process of writing *Pilgrimage* but rather on reading *Pilgrimage*, and the effects of these original or unusual linguistic forms on the process of reading.¹⁷

Although linguistic interpretation has huge potential as a means of explaining the possibilities of a text it still has its inherent limitations. My reading of forms depends on my knowledge of grammatical forms as described by Halliday and other grammarians (Downing and Locke, 1992; Eggins, 1994; Quirk *et al*, 1972) as well as my ability to read beyond them where their limitations become evident. In literary fiction, and in any process of language production where consciously reflected linguistic choices are made, writers may make linguistic choices which are not predictable or probable, that is, which are not typical means of expression.¹⁸ According to Halliday, a person's individual style involves the selection of a linguistic feature "where another would be more probable" or "the balanced combination of the probable and improbable" (Halliday, 1964: 69). Linguistic forms are chosen by the writer from amongst other possible ways of saying: "style ... is not best considered ... as a deviation within a norm, but more broadly, as a choice within an existing code of language" (Peters, 1973: 9). The style of a particular author is noted as such because that writer has developed a distinctive way of talking about the world, and has presumably established a new set of assumptions regarding the implicit reality of her world. Linguistic forms which characterize *Pilgrimage* do so because of their potential effects, which contribute to the effect of the text as a whole. Characteristic linguistic features play a crucial role in creating the meanings which are present in a multitude of readings of *Pilgrimage*, they are features whose potential effect is activated. A form's meaning is not necessarily activated in every context:

The fact that a contrast that we carry in our competence is relevant does not mean that it is relevant all the time. It only means that it is there when we need it. If a language permits a contrast in form to survive, it ought to be for a purpose (Bolinger, 1977: 19).

¹⁷ For a brief discussion of the writing of *Pilgrimage* see Appendix A, where I consider some of the linguistic developments from the manuscripts to the text.

¹⁸ Whilst "many - probably most - of our linguistic choices in ordinary conversation are not consciously reflected upon" (McConnell-Ginet, 1980: 7); does this make the choices highly probable?

The nominalizing suffix *-ness*, for example, is used frequently within *Pilgrimage*, and more importantly, is used to very unusual effect, but consistently so. In *across the early morning freshness of the square* ("Dawn's Left Hand" 4: 209) a quality, *fresh*, becomes a thing, the *freshness*, because it is precisely the *freshness* which affects Miriam. *Freshness*, in this context, occupies a physical space and has a real, physical existence, as I will show on pages 174-5. The more usual use of the suffix *-ness* is to create abstract nouns. It is the consistent use of the suffix in this way, in combination with other linguistic forms, which establishes a pattern of meaning creation which is unique to *Pilgrimage*.

The reading process

If ten people were to read these books and write their impressions of them, the results would be as different as were the thoughts of the ten people. But each result would add what the author has left out: a judgement, or an estimate of Miriam (Collins, 1923: 113).

Language and text conventions create asymmetrical relations between writers and readers which ensure that certain of the meanings mobilized prove difficult to resist (Carter and Nash, 1990: 21).

My readings of *Pilgrimage* are not the same as any other reader's and my experience of reading *Pilgrimage* is one that continually changes. Collins implies that the difference between readings is whatever the reader *infers* that is not spelt out by the text. Reading, according to Robert Scholes, is a deliberate and constructive process (1989: 11). The social and ethical concerns of the reader are active in the constructive, creative process of reading the text. One reads, if reading is a collaborative process, with particular intentions in mind:

The reading process is to a large extent an inferential process of meaning construction ... the reader inevitably has to rely on his/her own background knowledge of the world in his/her processing of the text. S/he constructs the meaning of the text (including the author's, the narrator's and the character's ideologies) through his/her own ideological assumptions (Weber, 1992: 13).

Feminism in linguistic and literary studies is subjective because reading or writing from a feminist perspective (of which there are many) requires the conscious

adoption of, and application of, a particular perspective. It frames “the question of reading inside the question of gender” (Scholes, 1989: 92). No interpretation is without an agenda and feminist criticism openly acknowledges its political intentions or beliefs, highlighting the different individual positions of feminist readers, and implying the individual positions of all readers:

More than any other critical approach feminism has enabled us to see the folly of thinking about reading in terms as a transcendental process: the ideal reader reading a text that is the same for all. This does not happen (Scholes, 1989: 92).

My own concerns and interest influence not only my reading of *Pilgrimage* but also that I ever chose to read *Pilgrimage* at all.

I am interested in what Dorothy Richardson manages to **do** with language, and the implications this might have for feminist literary and linguistic theory. However, whilst my primary motivation in selecting *Pilgrimage* might be that it is a highly innovative text written by a woman about a woman, and feminist perspective undoubtedly influences what I infer, I do not interpret the text as articulating “the psychological sentence of the feminine gender” (Woolf, 1965: 124). The extent to which Richardson’s writing may be said to be “feminine” is dependent on the reader’s own view of what “feminine” is and the reader will be able to find similar features in other texts which correspond with the same perspective.¹⁹

Richardson, with her characteristic stubbornness, disclaimed any suggestions that Miriam is a feminist. As she wrote in a letter in 1935, “Alan thinks most of my male reviewers snarl because they imagine M.[iriam] a feminist. A wood-louse could see she isn’t” (Richardson, 1995: 299). However, as Lynette Felber comments “Miriam, never active in feminist organizations, continues to examine and re-examine what it means to be a woman until the last sentence of *Pilgrimage*” (1995: 79). Descriptions of men and their behaviour, particularly towards women, in *Pilgrimage*, are cutting if not condemnatory:

¹⁹ This is a huge project and beyond the scope of my thesis. Lynette Felber’s study of *Pilgrimage* (1995) is perhaps the most extensive study to date of Richardson’s language as “an *écriture féminine*” (1995: 117). Although Felber does discuss various aspects of the narrative structure of *Pilgrimage* - such as narrative gaps, the progression of the plot, variation and reiteration in the narrative - revealing that the narrative is indeed radical and subversive, there is no detailed linguistic analysis.

How utterly detestable mannishness is; so mighty and strong and comforting when you have been mewed up with women all your life, and then suddenly, in a second, far way, utterly imbecile and aggravating, with a superior self-satisfied smile because a woman says one thing one minute and another the next. Men ought to be horse-whipped, all the grown men, all who have ever had that self-satisfied smile, all, all, horse-whipped until they apologize on their knees ("Honeycomb" 1: 423).

However, this is matched with equally caustic characterization of the behaviour of women:

'Ragbags, bundles of pretence,' she thought, as she confronted the women. They glanced up with cunning eyes. They looked small and cringing. She rushed on, sweeping them aside. . . . Who made them so small and cheated and for all their smiles so angry? What was it they wanted? What was it women wanted that always made them so angry? ("Honeycomb" 1: 436).

Equal to, and providing a platform for, this overt expression of radical opinion is a covert undermining of social norms through a radical and subversive style of prose. Gillian Hanscombe concludes that Richardson "is one of the very few to attempt the complex task of explicating a feminist world-view at the same time as developing a feminist aesthetic in a work of imaginative literature. The attempt might be thought misguided, even offensive, but that *Pilgrimage* enacts such an attempt is fundamental to its stature" (1982: 168).

The forms which I investigate are those which emerge as particularly intriguing, largely through my own reading of *Pilgrimage*, a creative process influenced by my own expectations of the novel, my own world view, and partly through my recognition of other patterns or forms. Aspects of my reading will coincide with other readings, if there is an extent to which readings are restricted by form, as I assume there is. The assumption that form has meaning is a means of confronting the problem articulated by Jonathan Culler: "a theory of reading is an attempt to come to terms with the single most salient and puzzling fact about literature: that a literary work can have a range of meanings, but not just any meaning" (1976: 51-52). Form ensures that the text will have certain effects, as it creates perspective which the reader must share: "writers exploit linguistic structures

in order to address the reader/subject of the discourse and 'subject' him/her to a particular way of seeing and believing" (Carter and Nash 1990: 21). Certain meanings are mobilized, but not just any meanings. Analysis of linguistic forms can confirm readings and reveal linguistic patterns at a deeper level, which are far less apparent and which make possible previously unconsidered readings. Linguistic analysis, then, does not restrict readings (although it may disallow some readings) but rather generates further readings and eliminates the possibility of any single definitive interpretation.

Literature, language and the novel

Linguistic and literary interpretations are interdependent: my expectation of what language can do in literature depends on how I understand literature, whilst my reasons for valuing literature depend on the language of literary texts. Literature as a cultural phenomenon is a variable defined by society; books become a part of the literary canon because they are perceived as having value, and the nature of this value is variable:

Literature is subject to constant change; it is not universally the same everywhere and is eminently negotiable. Definitions of literary language have to be part of the same process (Carter and Nash, 1990: 30).

Any critical approach must actively involve this perceived value, and must therefore be evaluative.²⁰ In stylistics, linguistic models are used to justify or refute, establish or develop, what the reader values in a text. Values are therefore relevant to both linguistic and literary interpretations. In this section I will outline some suggested features of literary language, or aspects of language which might be valued as literary.

As a reader you have a conception of what you expect literary language to **do** according to what you conceive literature to be. Linguistic forms which are felt to be typical of literary language may occur also in non-literary language but perhaps to different effect or with less frequency. In the phrases *the distant desolate shore* and

²⁰ After John Sinclair: "the literature must be describable in terms which accord with the priorities of literary critics. In this effort a first step is the incorporation of evaluation within linguistic theory and language description" (1981: 70).

roaming along the margin of the marsh (passage 1.1) you might read the alliteration as an example of the text's 'literariness'. However, alliteration might equally well feature in advertisements or newspaper headlines, to which I could allow the quality of literariness (to the relevant extent) but which I need not regard as literature. Carter and Nash use the term **literariness** to avoid "any term which suggests an absolute division between literary and non-literary" (1990: 18). The alliteration in *the distant desolate shore* contributes towards the text's literariness because it works in conjunction with other linguistic features also associated with literariness, as I will discuss below.

Definitions of literary language have described it as being either **deviant** or **self-referential** (Carter and Nash, 1990: 31-2), neither of which can be restricted to literary language. I agree with Carter and Nash's view, and this is an assumption I retain throughout my thesis, that: "one crucial determinant of a text's literariness is whether the reader *chooses* to read it in a literary way, as a literary text, as it were" (1990: 35). Because literariness is associated with aesthetic values, it is perhaps likely that certain aspects of language, or possibilities of language, will be specifically developed in literature. Carter and Nash describe some of the different characteristics of literary language as being: "medium dependence; re-registration; semantic density produced by interaction of linguistic levels; displaced interaction; polysemy; discourse patterning" (1990: 58). I will recognise all of these as functions which signify literary value in my reading of *Pilgrimage*.

Jean Jacques Weber approaches literary value through the concept of **positive manipulation**, which is the challenging of social stereotypes. There are two factors which give a text the potential for positive manipulation: an "interpretive use of language" and a "polyphonic ideological structure" (1992: 161). The **interpretive** use of language is language used to represent thought (after Sperber and Wilson, 1986).²¹ The **polyphonic** ideological structure is manifold, questioning existing structures, whereas a **monologic** text has "the effect of negative manipulation, often strengthening the reader's prejudices and stereotypes" (Weber, 1992: 162). "One of the functions of poetry as a historically mobile cultural practice", according to Derek

²¹ Sperber and Wilson distinguish the interpretive use of language from the descriptive use of language, which describes a state of affairs (1986).

Attridge, “is to test and undermine existing norms” (1996a: 46). The “test[ing] and undermin[ing] of existing norms” in *Pilgrimage*, and its “polyphonic ideological structure” are aspects of the text which arise throughout this thesis.

The concept of the novel as inherently polyphonic arises from the work of Mikhail Bakhtin. In the novel, according to Bakhtin, different “stylistic unities”, the styles of diverse genres, “combine to form a structured artistic pattern” (1981: 262). Through diversity of voices, “authorial speech, the speeches of narrators, inserted genres, the speech of characters”, **heteroglossia** - “the social diversity of speech types” - “can enter the novel” (1981: 263). The ideological structure of a novel is polyphonic because the form of the novel is “a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized” (Bakhtin, 1981: 262).

Pilgrimage can be read as a text which offers the potential for positive manipulation. It is often read as challenging literary or social conventions. Richardson’s original method, according to Virginia Woolf, “represents a genuine conviction of the discrepancy between what she has to say and the form provided by tradition for her to say it in” (1919). Woolf assumes here, as Attridge does above, that the author has certain intentions and that the literary text is ‘saying more’ than is made explicit. Critics generally assume that a literary text says more than can be read in the text.²² I presume that Dorothy Richardson did have certain deliberate intentions associated with writing as a woman and although these might not be recoverable this view must inform my reading. Radford accounts for the extensive detailed description in *Pilgrimage* as existing “not to ensure the ‘reality effect’ but to produce a resistance to meaning” (1991: 18). The details, then, resist being meaningful; the reader wants them to mean something but they do not. Yet Radford is still reading them as meaningful in relation to her perception of what Richardson is trying to do, namely to recreate the form of the novel. Not only does Radford use her assumptions as to Richardson’s intentions as a starting point for her interpretation, but, in doing so, she does not read the text with care and, furthermore, limits her

²² “With fictional universes, we know without a doubt that they do have a message and that an authorial entity stands behind as creator, as well as within them as a set of reading instructions” (Eco, 1994b: 115).

reading before she has even started. I find that, in *Pilgrimage*, the complexity of experience and the representation of experience are explored through attention to detail; the text simply resists being meaningful in any usual way.

It is essential, I think, that *Pilgrimage* is read not only as a text which challenges ways of meaning but also, and more importantly, as I show throughout my thesis, as a text which sets up new possible ways of meaning:

A work of literature is its author's contribution to the reality-generating conversation of society - irrespective of whether it offers an alternative reality or reinforces the received model - and its language reflects this status that it has in the sociosemiotic scheme (Halliday, 1978: 182).

The status of literature in the sociosemiotic scheme, according to Halliday, is one of being both language and antilanguage (1978: 182).²³ It is antilanguage in that it foregrounds modes of meaning, making one aware of the language itself. It is both a norm and also exists in relation to a norm. It is presumably the element of antilanguage, where social values are foregrounded, which creates the potential for "reconstructing reality" (1978: 170).

Style and stylistics

Contextualizing style

In her art of presenting all her characters our author has not a single device of style that is not saturated with her main purpose (Powys, 1931: 27).

As we might expect of an author who invented such a method for herself, Miss Richardson is singularly uncompromising in her pursuit of reality, and no easy romanticism is allowed to blur her observation ("Novels of the Week", 1938: 799).

Because of the originality, complexity and consistency of Dorothy Richardson's style in *Pilgrimage*, I am convinced that she paid enormous attention to the forms she was

²³ In Halliday's terms, an opposition to the dominant social order can be understood as an "antisociety" which uses and develops an "antilanguage" to differentiate itself from the dominant social group: "An antisociety is a society that is set up within another society as a conscious alternative to it... An antilanguage is not only parallel to an antisociety: it is in fact generated by it" (1978: 164).

using, developing a style that intensifies the “sense of felt life” in *Pilgrimage*.²⁴ Virginia Woolf notes that Richardson moved away from conventional forms quite drastically in order to express “denuded, unsheltered, unbegun and unfinished, the consciousness of Miriam Henderson” (1919). This has led to criticism of *Pilgrimage* as being deliberately difficult, but, as Susan Gevirtz speculates: “the difficulties must have been absolutely unavoidable. She must have hoped that it would be clear that her method was deliberate and inextricably entwined with the content of her work” (1996: 9).

Style is dependent on the whole context of the text’s production; on what Richardson wants to express and how she expresses it (restrained by communicability), both of which are dependent on her position in society and history, her knowledge of language and literature, and so on. According to Carter and Nash, “style in language cannot be explained by reference to one level of language such as grammar or vocabulary” but only through comprehensively considering the interaction of various levels (1990: 15). One of the most significant levels is that of context which includes both the “‘inner’ contextual restraints”, the text conventions, and the “‘outer’ contextual restraints”, the interactive context (1990: 15).

Style, I would suggest, can be related either to the internal or the external context of a text:

INTERNAL CONTEXT		EXTERNAL CONTEXT
content		the author
narrator	STYLE	other texts by the author
characters		other literature
fictive reality		external reality
FICTION		DOCUMENTARY

In its external context, style can be related to the author, therefore to other writing by the same author, even writing in other genres. Richardson’s style in *Pilgrimage* is

²⁴ As David Lodge comments in relation to Jane Austen’s *Emma*: “there is, to my knowledge, no precedent for such a novel before *Emma* - that is, a novel in which the authorial narrator mediates virtually all the action through the consciousness of an unreliable focalizing character. The effect is not only a wonderful multiplication of ironies and reversals but also an intensification of what Henry James called the sense of felt life - a more intimate relationship between fictional discourse and the processes of human consciousness” (Lodge, 1990: 128).

closely related to her style in non-fiction, the following extract, for example, being highly evocative of the language of *Pilgrimage*:

Never was better artistic bargain driven than between Leonardo and this lady who sat to him for years; who sat so long that she grew at home in her place, and the deepest layer of her being, her woman's enchanted domestication within the sheer marvel of existing, came forth and shone through the mobile mask of her face. Leonardo of the innocent eye, his genius concentrated upon his business of making a good picture, caught her, unawares, on a gleeful, cosmic holiday (Richardson, 1990b [1924]: 412).

Style is a result of an author's agenda, dependent on individual personality as well as knowledge and experience of the author.²⁵ In its relation to the real world, style is a kind of documentary on the context of its production and interpretation. Style can betray the individual and can also be a consciously adopted position, the role a writer plays to her readers.²⁶ As Richardson states:

'The process may go forward in the form of a conducted tour, the author leading, visible and audible, all the time: or the material to be contemplated may be thrown on the screen, the author out of sight and hearing; present, if we seek him, only in the attitude towards reality, inevitably revealed: subtly by his accent, obviously by his use of adjective, epithet and metaphor. But whatever be the means by which the reader's collaboration is secured, a literary work, for reader and writer alike, remains essentially an adventure of the stable contemplative human consciousness' (in Kunitz, 1942: 1169).

In its internal context, style functions as a part of the independent entity that is the text, and the function of language in fiction is, for the writer, creative rather than communicative. The style determines the view of the world which figures in that text, which cannot necessarily be associated with the world view of the author.

²⁵ As Lorraine Code claims, "each individual's knowledge has its particular shape as much as a result of what he or she is as because of what the world is... the individual creativity of the human knower is a centrally determining factor in all human knowledge" (1981: 271).

²⁶ "Some might say that the writer can appeal to his reader only by virtue of a personality that the collective devices of language generally reflect, perhaps occasionally distort, but never completely or permanently disguise; the style is the man himself, take him for what he is, peering out from his words as though from his portrait. Others might argue with as much conviction that the style is not at all the man himself. The style, they would allege, is the hypocrite in the strict etymological sense of that word; style is an actor, style represents the necessary hypocrisy of role-playing" (Nash, 1980: 157).

Language is used communicatively by the narrator, the speaking voice to whom the writer surrenders the communicative function of language (Adams, 1985: 10). Reading the text as narrative fiction is a thread running throughout my thesis, emerging in this introductory chapter where I discuss the importance of distinguishing between the author, narrator and character, and taken up again in chapter 2.

Stylistics

As an interpretive method, a basic assumption of stylistics is linguistic choice, and a basic process is linguistic comparison, the implications of which I will illustrate with reference to the following extract from *Pilgrimage* (passage 1.1):

Awake, deep down in the heart of tranquillity, drinking its freshness like water from a spring brimming up amongst dark green leaves in a deep shadow heightening the colour of the leaves and the silver glint on the bubbling water. A sound, a little wailing voice far away across the marshes, dropping from note to note, five clear notes, and ceasing. This was the sound that brought me up from dreamless sleep? Again the little wailing sound, high and thin and threadlike and very far away. But so clear that it might be coming from the garden or from the deep furrows of the stubble-field beyond the hedge. It has come out of the sea, is wandering along the distant, desolate shore. Nothing between us but the fields and the width of the marshes. There it is again, leaving the shore, roaming along the margin of the marsh, in and out amongst the sedges, plaintive ("Dimple Hill" 4: 538-9).

That the bird itself is referred to only by its voice, is meaningful. *It* in *it might be coming from the garden*, has as its grammatical antecedent *the little wailing sound*. *It* is the *sound* which is coming from a particular place in relation to Miriam. However, in the following sentence, *it has come out of the sea*, *it*, technically a reference to the *sound* is inferred by the reader as referring to a bird. The same process of inference is made by both the reader and Miriam. Furthermore, the transition is easy, implying that the earlier instance of *it* was also, in part, a metonymy. The difference is that in *it might be coming from the garden* Miriam is aware of the bird only by its call, and in *It has come out of the sea* Miriam is imagining the bird itself. The way Miriam's experience of the bird has been

described is significant as part of the whole pattern of focalization through Miriam's mind. The form is deliberate.

In order to establish what is there in a text, a crucial process of stylistics is to suggest other possible ways of saying which may reveal something about the original through showing what is lost in translation. If Miriam had said 'the marshes' and 'the marsh' instead of *the width of the marshes* and *the margin of the marsh* she would have been saying something different. The contrast brings out what is there: that *width* and *margin* emphasize a physical dimension of the marshes rather than a visual aspect, the physical distance between Miriam and the bird, the bird's movement in relation to Miriam and what it is like to be there.

Stylistics can be used to explore not only the linguistic choices which have been made, but in doing so, can explore the ways experience is more usually represented, that is, the ways of saying that are unmarked. This process suggests what the reader may only subconsciously be aware of, namely the ways language is used unquestioningly to represent the world in a particular way – according to Halliday (1987: 142-3), the level at which the social and natural orders are construed by language is not at the usual level of consciousness, but way below this. A literary text can challenge the reader's concept of language and also, where a text is revolutionary, the concepts which *underlie* language. The tools available to the stylistician to explain the intricacies of a text cannot account for all the complexities of a language, and can only reveal a limited aspect of the text at any one time:

The act of reflecting on language transforms it into something alien, something different from itself - something determinate and closed. There are uses for closed, determinate metalanguages; but they can represent only one point of view about a system (Halliday, 1987: 143).

Ultimately, what the text says cannot be said in any other way than how the text says it - which is why George Thomson's task, is, from the outset, a pointless one: "the foreword, then, is in need of decoding. The first task is to set down as precisely as possible what Dorothy Richardson is saying" (1996: 345). Analysis can only ever explain a limited number of components of the text at any one time:

any one point made about a piece of text which is under focus raises many further points extending way beyond it into the context. This does not mean that no linguistic statements can be self-sufficient, but that the only ultimate valid unit for textual analysis is the whole text (Halliday, 1964: 58).

Linguistic description requires generalizations to be made, which can never account for the unique combination of linguistic forms in every text: “the specificity of every text resists duplication in any description of how it works: the only really comprehensive account of all the structures that operate in the text is the text itself” (Warhol, 1989: 14). In any ‘version’ of stylistics, the particular linguistic features which are selected for analysis, the particular effects the stylistician is concerned with explaining, will depend on the reading they wish to explain.

Feminine style and feminist stylistics

In her pioneering, experimental novel, Dorothy Richardson is one of these rare writers who advocate and inscribe an *écriture féminine* (Felber, 1995: 117).

The language of *Pilgrimage* is often described, in literary criticism, as “feminine”, or, to be more precise, as *écriture féminine* (Felber, 1995: 75; Radford, 1991: 113), *le parler femme* (Radford, 1991: 113), **feminine prose** (Gevirtz, 1996: 181), or as enacting the development of a **feminist aesthetic** (Hanscombe, 1982: 166) or, returning to Virginia Woolf, **the psychological sentence of the feminine gender** (1965 [1923]: 124). However, whilst these critics recognize the radical nature of Richardson’s prose, their claims are not supported by linguistic evidence or textual analysis. As Robyn Warhol points out (and her statement is general, rather than being made in relation to critics of *Pilgrimage*), one problem in the history of “evaluating female styles” is that “the theorists who try hardest to determine what a female style would look like can hardly describe what the formal features of such a style would be” (1989: 8). Claims made by the above critics of *Pilgrimage* will be introduced throughout the thesis where they are supported or refuted by my own analysis of the text.

Feminist linguists, on the other hand, have been concerned with the manifestation of sexism in language, rather than the expression of the “feminine” in language. There has been a progression, in feminist linguistics, from revealing sexism at the level of the lexicon (Lakoff, 1987; Spender, 1989) to considering sexism in grammatical form, such as agency (Burton, 1982; Treichler, 1980) and narrative schemata (Mills, 1995), as well as the sexist positioning of the reader (Mills, 1996; Threadgold, 1997).²⁷ Sara Mills advocates a particular way one should read (and write) with feminist concerns in mind, and the assumptions we have which need to be challenged, in order to point out the dominance of masculine ideology in the English language. Through investigation of various levels of language, from the level of the word, sentence and discourse, she evaluates texts according to their feminist credentials rather than exploring the interpretative possibilities of a text with an awareness of ideology in locating the various meanings which emerge. She looks at women’s problematic (in a negative sense) relation to texts rather than the exciting possibilities of language. Likewise, Terry Threadgold, in her hugely encouraging book *Feminist Poetics* (1997), concludes with an extended analysis of the underlying racism and sexism of Thomas Keneally’s *The Chant of Jimmie Blacksmith*. Whilst such approaches do reveal sexist attitudes and assumptions, it is regrettable that the exploration of what can be done through language is left largely to literary studies where texts are inadequately explored.

In this thesis, the focus is on the innovations of the text, many of which can be related to the ideas expressed in the text about the way women can see the world. Miriam criticizes men’s *large superficial statements* (“Revolving Lights” 3: 275) and claims

Clever phrases that make you see things by a deliberate arrangement, leave an impression that is false to life. But men do see life in this way, disposing of things and rushing on with their talk; they think like that, all their thoughts false to life; everything neatly described in single phrases that are not true (“Deadlock” 3: 14).

²⁷ A text for example, can force the reader to accept certain assumptions as being true, if the reader is to comply with the text: “In a literary text which is always anticipating a reader and dialogically responding to an absent interlocutor, part of the generic strategy must involve building the listener or the reader into the text - Eco’s (1979) reader is inscribed in the text. Thus, what is written as theme and/or given is *ipso facto* written both as where the narrator/speaker is at and as what is accessible to the reader” (Threadgold, 1997: 177).

As will be shown, neat *single phrases* do seem to be avoided in *Pilgrimage*, and instead, the reader is subjected to *looking and enduring the clamour of the way things state themselves from several points of view simultaneously* ("Revolving Lights 3: 275). It is precisely because of the radical feminist and feminine point of view explicitly and implicitly expressed throughout *Pilgrimage* that the style can be read as positive, subversive, constructive and feminine.²⁸

Coupled with the novel's explicit critiques of patriarchal epistemological and social systems, *Pilgrimage's* broken syntax, solitary feminine point of view, stream of consciousness style, and unconventional narrative structure are heralded as revolutionary strategies bent on toppling patriarchal social-literary systems (Bluemel, 1997: 50).

In this introductory chapter and throughout the thesis, connections are made between aspects of linguistic style which can be related to the "feminine" in *Pilgrimage* and "feminine style" in literary criticism. However, what feminine style might look like is left deliberately vague or undefined, because as a style it is neither uniform nor exclusive. If there is a similarity in what women, or particular social groups of women, are trying to represent, presumably there will be certain linguistic devices which are particularly useful to them. More specifically, in the context of *Pilgrimage*, there might be some common ground amongst what the "white middle-to working-class female"²⁹ at the turn of the century wishes to express, and the linguistic devices which enable this expression. However, the same stylistic devices may be used to different effects in other contexts.³⁰ As Margot Peters points out:

Must one conclude that the frequent or emphatic use of adverbs is somehow characteristic of a feminine style? ... Perhaps the most that can

²⁸ I assume, after Ann Oakley, that "'sex' is a biological term" and "'gender' a psychological and cultural one" (1972: 58). I associate "feminine" with "gender" and "female" with "sex".

²⁹ Gevirtz points out that Miriam's is a very particular "white, middle to working-class female subjectivity" and that there is a lack, in *Pilgrimage*, "of almost any mention of race" (Gevirtz, 1996: 195). I would add to Gevirtz's summary of Miriam 'English' but would also point out that Miriam is very much aware of her Englishness and the 'foreignness' of any other Europeans. Miriam's one encounter with a black man is enough to reveal a disturbingly hostile narrow-mindedness: *Miriam sat frozen, appalled by the presence of a negro. He sat near by, huge, bent, snorting and devouring, with a huge black bottle at his side. Mr Shatov's presence was shorn of its alien quality. He was an Englishman in the fact that he and she could not sit eating in the neighbourhood of this marshy jungle* ("Deadlock", 3: 217).

³⁰ "The same linguistic means can be used for different, even opposite, purposes and can have different, even opposite, effects in different contexts" (Tannen, 1998: 262).

be said is that a particular stress laid upon this vehicle of expression is evidence of a special concern with interior instead of exterior action (1973: 38).

What feminine style can be is no one definable thing since it can be many different things at the same time and through time. *Pilgrimage* and other texts which might be read as “feminine” writing are connected in that through them their writers develop and explore ways of representing the real world that are different from the accepted norm, which they perceive as being closer to men’s experience than women’s. These texts can be read as questioning the organization of language as an objective encoding of reality, and although their writers create new “socio-ideological positions”,³¹ they do not create any one position, either as individuals or as a group. Indeed, to claim a universal position would construct “a feminism that forecloses the limitless possibilities of women and misrepresents the various forms that social injustice can take” (Elam, 1994: 32). In attempting to describe what feminine styles might look like, feminist aesthetic criticism “can become as prescriptive as any previous critical tradition” (Warhol, 1989: 8).

Women will write and read differently from men as long as they have a need to do so. This need, whatever it is women wish or need to articulate, will be manifest in the structure of the language they use. More importantly though, feminist perspective will be manifest in different ways, and therefore as different positions, in the linguistic structure of different texts. Women must maintain the integrity of their own individual (multiple) positions rather than establishing another collective norm, which would inevitably partially or even largely exclude their own experience, and this is where *Pilgrimage* is successful:

It is Richardson - more than anyone else, with the possible exception of Gertrude Stein - who never faltered for any cause, person or purpose from her single-minded pursuit of the truthfulness and integrity of her own existence and her recording of it (Hanscombe and Smyers, 1987: 62).

³¹ “The social and historical voices populating language, all its words and all its forms, which provide language with its particular concrete conceptualizations, are organized in the novel into a structured stylistic system that expresses the differentiated socio-ideological position of the author amid the heteroglossia of his epoch” (Bakhtin, 1981: 300).

What I read as potentially feminine, then, in the linguistic style of *Pilgrimage*, is based on what is expressed in *Pilgrimage* as being female experience or Miriam's experience. The main intention of the thesis is not to consider why the style is feminine but rather why the style is interesting and how it is innovative. The issue of feminine style cannot however be entirely neglected as it is perhaps the single most prevalent aspect of Richardson's style alluded to in *Pilgrimage* scholarship.

Interpreting the text

The pilgrimage analogy

The pilgrimage genre itself always signals a realm in which physical travel should be read as an allegory for spiritual travel (Gevirtz, 1996: 112).

In five of the thirteen books that make up the *Pilgrimage* sequence, 'stairs' feature at or very near the beginning, either stairs in a new place or stairs in a known place (which Miriam is about to leave). Stairs allow movement from one space to another. The books usually begin with a new place or the prospect of going to a new place. Two of them begin with Miriam at a train station. Lynette Felber points out that, "increasingly", the "novels end with transitions as Miriam leaves one setting for another" (1995: 111).

According to Jean Radford, "the early novels are studded with references to both the title and text of Bunyan's *Pilgrim's Progress*", and "in addition to the ubiquitous imagery of journeys and travelling ... there are specific references to 'pilgrimage', to 'pilgrim baskets' and to Miriam's mysterious attraction to women who dress their hair in the 'flat-haired' Puritan fashion" (1991: 29). John Rosenberg describes the pilgrimage as the "search for reality" (1973: 162). Miriam's journey, however, is not towards any single goal. There is no single specific direction (or story) in *Pilgrimage* and whilst there might be connections with *Pilgrim's Progress*, there are allusions to many other narratives, as well as the frequent embedding of the voices of other writers.³²

³² *Villette* is perhaps the most obvious example of a text whose themes and images arise in *Pointed Roofs* (1: 107-10, 120, 162). Quotes from other texts frequently appear throughout the

In *Narrative's Journey* (1996), Susan Gevirtz interprets *Pilgrimage* within a particular framework, that of reading the novel as a pilgrimage toward a state of being at the heart of reality and the expression of that reality through language: "to name a book *Pilgrimage* is similar to calling it Motion Towards the Sacred - and since in the case of *Pilgrimage* the sacred happens to be language and writing, to name this book *Pilgrimage* was like titling it Reading" (1996: xi). Gevirtz's arguments are interesting and complex yet ultimately are an overinterpretation of the text in that she introduces concepts associated with the idea of the religious pilgrimage which are detrimental to other readings of *Pilgrimage*. In reading *Pilgrimage* as a spiritual journey, Gevirtz aligns herself with a discourse with very specific and unavoidable connotations. On the other hand, she recognizes Richardson's radical rewriting of the pilgrimage genre:

Richardson inverts the pilgrimage genre by putting Miriam, a travelling female hero, at the centre of the male quest, by giving her the male wilds of London as the territory of her travel and the exploration of the untraversed jungles of existence outside of traditionally defined gender roles as one of the goals of her journey (1996: 111-2).

Gevirtz reads the exploration of consciousness as an exploration of spiritual existence through a discourse in the context of Christianity, couching her dialogic engagement with the novel in language which is heavily loaded, returning to implications which Richardson deliberately and methodically moved away from. As Terry Threadgold says (1997: 169), the meanings in texts which are a part of a dialogic exchange come not only "from where the words have been before" (after Bakhtin, 1981) but also from "the semantic reversals, the semogenesis or new meanings, that occur in dialogic exchanges between texts and readers and writers and which constitute new constructions of reality" (after Mukarovsky, 1977).

Religion, or rather Miriam's experience of Christianity, is undoubtedly a theme in *Pilgrimage* and Miriam periodically grapples with the difficulty of not being able to identify herself with any of the forms of religion she encounters. Christianity affects Miriam's view of the world and the Christian religion is a part of

entire novel sequence, including quotes from the Bible - Isaiah [1: 18] - ("The Tunnel" 2: 255), Tennyson's "Maud" ("The Tunnel" 2: 256), Richard Lovelace's "To Lucasta Going Beyond the Seas" ("Clear Horizon" 4: 358).

her knowledge whether or not she consciously rejects it. The problem of interpreting *Pilgrimage* in this framework is that *Pilgrimage* is read through a discourse which it continually resists and there is much which such an interpretation will necessarily exclude. The innovative meanings and associations of light and dark in *Pilgrimage* lie primarily in their very particular uses in the novel, in how they are experienced by Miriam, and so are an expression of her individual way of thinking. Placing these concepts within the discourse of Christianity immediately provokes unavoidable connotations and lessens the original effects of these concepts that are subtly built up throughout *Pilgrimage*.

My own interpretations conflict with Gevirtz's literary and theological discourse, which has her speaking, for example, of Miriam's "heavenly transcendence" and of her "returning from the experience of ecstatic merging to the more mundane separation of subject and object" (1996: 155, 157). It is, however, with reluctance that I turn to the negative rather than the positive aspects of Gevirtz's interpretation (since I think that Gevirtz has an excellent knowledge of Richardson's fiction and non-fiction writing and does make some very interesting observations) as a starting point for my own analysis. What is missing from her interpretation is detailed consideration of linguistic forms which could give her analysis more depth and indeed justification, and would at times conflict with her interpretation.

In order to clarify how I go about reading *Pilgrimage* and to illustrate further what I think linguistic analysis can do, I will now relate Gevirtz's reading (1996: 151-9) of a particular extended passage from "Honeycomb" (1: 416-7),³³ as well as general comments on Richardson's writing by other critics, to my own understanding of the potential readings the language sets up. At the same time, I will introduce the themes that I develop in subsequent chapters: **narrative structure**, **figurative language** and **rhythm**. Before doing this I will briefly contextualize the passage.

³³ A loose leaf copy of this extract, passage 1.2, is included in Appendix B, quoted in full, and the relevant paragraphs (as numbered in the appendix) are quoted within the text where appropriate. This copy can be consulted in conjunction with the discussion.

Reading in context

Ideally a text should always be studied as a whole, yet this is ultimately impossible even where shorter texts than *Pilgrimage* are concerned. The style of *Pilgrimage* develops as Miriam matures so that there is a gradual accumulation of characteristic features. If a reader were presented with a single paragraph it would not be meaningless, it would simply be less meaningful than if read in its entire context (however, part of the beauty of the careful construction of some sentences and paragraphs in *Pilgrimage* is that they can be lifted out of their context and discussed in terms of their own internal construction).

The passage discussed throughout this section and in the following sections comes from the first two pages of a four page chapter in which Miriam goes for a walk alone in London's West End. Miriam, currently employed as governess by the Corries, has accompanied Mrs Corrie to London, where Mrs Corrie wishes to buy a hat. They have afternoon tea with a friend of Mrs Corrie's, Mrs Kronen, and then Miriam, released from her duties as Mrs Corrie's companion, has half an hour on her own.

One problem with Gevirtz's interpretation (ultimately irresolvable in any linguistic analysis although the problem can be reduced) is that she ignores the context of the passage in "Honeycomb" and *Pilgrimage*, so that the passage is interpreted as if it were a complete text and not as a part of a text. Links are made by Gevirtz between the passage and the discourse of the religious pilgrimage and not with the novel itself. For example, she entirely misrepresents Miriam's mood in this first paragraph:

The West End street . . . grey buildings rising on either side, angles sharp against the sky . . . softened angles of buildings against other buildings . . . high moulded angles soft as crumb, with deep undershadows . . . creepers fraying from balconies . . . strips of window blossoms across the buildings, scarlet, yellow, high up; a confusion of lavender and white pouching out along the dipping sill . . . a wash of green creeper up a white painted house front . . . patches of shadow and bright light. . . Sounds of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds . . . chiming together.

One can infer that Miriam is not, at this early stage of the chapter, in the state of “heavenly transcendence” which Gevirtz supposes for her. On the contrary, she is probably still smarting from the crushing blow which Mrs Corrie has delivered; Miriam did not want to be released, she wished to remain in the West End apartment. As the previous chapter ends:

Turning, Miriam found her [Mrs Corrie] smiling and mysterious. ‘We’re going by the 5.30,’ she whispered. ‘Would you like to go for a walk for half an hour and come back *here*?’

‘*Rather!*’ said Miriam heartily, with a break in her voice and feeling utterly crushed. The beautiful clear room. She loved it and belonged to it. She was turned out. ‘All right,’ smiled Mrs Corrie encouragingly and disappeared. Under the eyes of the messenger, and the servants who were coming out of the boudoir laden with hat boxes, she got herself out through the door (“Honeycomb” 1: 415).

Miriam is reminded that she is not present as an equal, that her sense of belonging was an illusion. She leaves, on the verge of crying, as implied by *with a break in her voice* and *she got herself out*. She stumbles towards the door, holding herself together as she is watched by the servants. There is nothing to suggest that there are not tears in her eyes by the time she stumbles along the West End street.

From *The West End Street* to *patches of shadow and bright light* the text is made up of noun phrases separated from each other by ellipses. Because these noun phrases do not function in main clauses, their exact relation to Miriam’s consciousness cannot be established. They might be read as the objects of Miriam’s glance, as Miriam is observed by the narrator, for example ‘she saw grey buildings rising on either side, angles sharp against the sky’. Alternatively they might be read as Miriam representing her own thoughts: ‘I saw grey buildings rising on either side, angles sharp against the sky’ or as free indirect thought: ‘there were grey buildings rising on either side’. Alternatively, the noun phrases might be read as more fundamentally mimetic, an effect of noun phrases which will arise regularly throughout my thesis.³⁴ Laurence Edward Bowling uses this particular paragraph from *Pilgrimage* to illustrate what he calls the mode of “sensory impression”. Sensory impression, used to dramatize a level of consciousness below the level of

³⁴ I would like to thank Norman Macleod for first bringing this to my attention (in discussion).

language, "is the writer's nearest approach to putting pure sensations and images on paper" (Bowling, 1950: 342). I would read these noun phrases as mimetic of (Miriam's impressions of) the external environment.

If Miriam's tearful mood is not recognized as such at the beginning of the chapter then the full extent of her shifting mood, the enormous strength she draws from her surroundings, cannot be recognized. The lights and colours from the shop window, in paragraph 9, flow through her and give her some strength, so that in paragraph 10 she can use London to her own ends, to give her strength so that the street becomes *a happy, sunny, simple street—small*. The alliteration and simple vocabulary imply that the city is now within Miriam's grasp. Miriam need not stand in awe of it. She is in awe, instead, of herself and her own power, and she uses this strength, in paragraph 11, to write a letter.

The edge had gone from the keenness of the light. The street was a happy, sunny, simple street—small. She was vast. She could gather up the buildings in her arms and push them away, clearing the sky . . . a strange darkling, and she would sleep. She felt drowsy, a drowsiness in her brain and limbs and great strength, and hunger.

A clock told her she had been away from Brook Street ten minutes. Twenty minutes to spare. What would she do with her strength? Talk to someone or write . . . Bob; where was Bob? Somewhere in the West End. She would write from the West End a note to him in the West End ("Honeycomb" 1: 417-8).

In the free indirect discourse of paragraph 10, *she was vast*, Miriam has enormous emotional and physical strength and is not dominated by the whirling sensory impressions but feels that she can now do something effective. She no longer allows the strength of the city to pass around her but at last becomes active herself and uses this strength to her own ends.

Throughout the passage, Miriam's experience becomes increasingly positive, she recovers and becomes elated and discovers a strength that is her own, from within herself and from her surroundings, and is able to *do* something, so that by the end of the chapter:

The West End people, their clothes, their carriages and hansoms, their clean bright spring-filled houses, their restaurants waiting for them this evening, their easy way with each other, the mysterious something behind

their faces, was hers. She, too, now had a mysterious secret face—a West End life of her own. . . . (“Honeycomb” 1: 419).

That she has her own secrets puts her on a par not only with the West End people she sees coming and going, whom she envies and desperately wishes to belong to, but also, more specifically, with Mrs Corrie at the end of the previous chapter. Whatever it is that Miriam achieves is made all the more remarkable by the fact that it begins with her *feeling utterly crushed*, and the noun phrases of paragraph 1 might represent the blurred images seen by Miriam through her tears.

Multi-dimensional language

It is because these men *write* so well that it is a relief, from looking and enduring the clamour of the way things state themselves from several points of view simultaneously, to read their large superficial statements (“Revolving Lights” 3: 275).

Kathleen Wheeler suggests that the motivation behind Richardson’s innovations is to reject conventions which misrepresent women’s experiences, a strategy leading to an emphasis “on language as problematic in the extreme, rather than clear, determinate and univocal in meaning or representative of an external non-linguistic reality” (1997: 43). This is an intuitive opinion which can be supported by linguistic analysis. The exploitation of the slipperiness of English parts of speech categories in *Pilgrimage* creates various reading possibilities which explore the complexity of experience, thus avoiding forcing it into *clever phrases* that are *false to life* (“Deadlock” 3: 14). This issue arises throughout the thesis, most consistently in the textual analysis on pages 273-84.

Paragraph 1, having opened with a collection of noun phrases, ends with: *Sounds of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds . . . chiming together*. This can be read in a number of different ways, arising from the context dependent distinction between the past participle, in weak verbs, and the past tense, in *streaked* and *scored*.³⁵ The

³⁵ William Empson, in *Seven Types of Ambiguity* (1973 [1930]: 76-79), discusses the use of this ambiguity - between past tense and past participles in weak verbs - in poetry, with particular reference to an extract from T. S. Eliot’s *The Waste Land*.

different readings exist simultaneously; the reader can focus on one or the other but the different readings are still there at the same time.

To elaborate on these two main readings I will focus first on the past participle reading. The entire phrase can be understood as a **nominal group**.³⁶ The head noun *Sounds* is postmodified by the prepositional phrase *of visible near things*. The modifier order in *visible near things* is slightly odd. *Near* might be classified as a post-Deictic and *visible* as an epithet, so that the more usual word order, according to Halliday, would be 'near visible things' (1985: 162-3). The referential centre of the noun phrase can be either *things* or *Sounds*.³⁷ *Sounds of visible near things* is qualified by two reduced clauses, *streaked and scored*, modified in turn by a circumstance of manner, the means by which something was done, *with broken light*. *Streaked and scored*, reduced 'were streaked and scored', is done to *Sounds of visible near things*, which is affected by the process. In this reading, the embedded clause *as they moved, led off into untraced distant sounds*, is also a part of the noun phrase, with *they* referring to *Sounds of visible near things*, or to the head noun *Sounds* only. *Chiming together*, following the aposiopesis, can be read as an *-ing* clause, nominal or verbal, modifying the entire noun phrase. Understanding *Sounds of visible near things* as something which can be streaked and scored or which can streak and score (see the second reading below) requires the reader to imagine what can be meant by *Sounds* in this context. The syntax prompts or even forces a metaphorical reading.

The second reading of the final sentence, *Sounds of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds . . . chiming together*, demands that *streaked and scored* be read as finite verbs in the past tense forming a main clause on which *as they moved* is dependent. To understand *streaked and scored* as finite verbs in the past tense is to understand *Sounds of visible near things* as the grammatical subject of these processes, as **Agent** and **Medium**,³⁸ and *broken light* as a circumstance of manner (or even

³⁶ A group, or rather a group of words, "is an expansion of a word" (Halliday, 1994: 180). In a Nominal Group the word that is (in principle) capable of being expanded on, the semantic core, is a common noun, proper noun or personal pronoun. This word functions, in Halliday's terminology, as the Thing. Expansion can occur before or after the Thing.

³⁷ This ambiguity is one I explain and discuss in some detail in chapter 3 on pages 176-8.

³⁸ The **Agent** is the participant of a process which functions "as an external cause" (Halliday, 1994: 164) and is not an obligatory element. The **Medium** is the participant affected by the

accompaniment?). If the process is extended to another participant not made explicit here, then *Sounds of visible near things* can be read as agent only. *Chiming together*, in this main clause reading, can only refer to *untraced distant sounds*. The two main readings are represented diagrammatically:

Nominal group-----			
<i>Sounds of visible near things streaked and scored with broken light</i>			
Head	Postmodifier	Reduced clause	Prepositional phrase
Medium		Process	Manner
Main clause-----			
<i>Sounds of visible near things streaked and scored with broken light</i>			
Head	Postmodifier	Finite verbs	Prepositional phrase
Agent & Medium		Process	Manner

In the final embedded clause, *as they moved, led off into untraced distant sounds*, the referent of *they* is *sounds of visible near things*, yet even here the ambiguity is continued. *Led off into untraced distant sounds* can be either a finite clause or a reduced relative clause. If finite, *moved, led off*, can be understood as two verb phrases, ‘as they moved, as they led off’. If reduced, the clause might be paraphrased ‘they were led off’. The pattern of ambiguity, between the active and passive, the doer and the done to, recurs.

Perhaps the light is shining on the moving and stationary objects but it is also being reflected so that it seems to be coming from them. The reader has to try and understand how ‘sounds’ might ‘streak’ or ‘score’ with light, although *sounds of visible near things* can also be a metonymic reference to various things in the street, for example vehicles. Objects which are apparently moving are not, and the origin of sounds is equally confusing as sounds are reflected and the sources of various noises are impossible to detect. Miriam is moving through a confusion of sounds and images which she may not be giving her full attention to. The text is multiply

process (I refer to the Medium also as the **Affected**), and “the Process and the Medium together form the nucleus of an English clause” (Halliday, 1994: 164). In *Tom’s eyes closed*, *Tom’s eyes* (the Medium) are affected by the process *closed*. In *Tom closed his eyes* it is still *Tom’s eyes* that are affected but this time *Tom* is present as the external cause of the process, in other words, *Tom* is the Agent (this example is Halliday’s, from 1994: 164). A participant can be both Agent and Medium, for example in “*Mary washed* (sc. ‘herself’)” or “*John sat down*” (Halliday, 1968: 188).

cohesive - the narrative is coherent but differently so.³⁹ Analysis of the text at this level, with this attentiveness to structure, is a means of trying to understand, as far as possible, “technique, or the craft of writing” (Toolan, 1998: ix). As Michael Toolan explains his own approach, texts which might seem “difficult if not impenetrable” are assumed to be “solutions or achievements – often brilliant ones”, and the aim is to try “to understand and even explain how those solutions work, and to see just where the brilliance or ingenuity lies” (1998: xiii).

Merging with the environment

Miriam’s fluid, plural character, which merges with one environment after another, manifests a spiritual attitude or way of being that Richardson called ‘feminine’ in the Foreword, the novels and the film writing (Gevirtz, 1996: 12).

Gillian Hanscombe speaks of “fusions between descriptions of the external world and inner reflections” (1982: 52). Gevirtz uses similar terms, referring to “a fused atmosphere of internal consciousness and external place” (1996: 151) and of Miriam “merging with all about her” (1996: 157), which she, following Richardson, interprets as “feminine”.

Miriam describes herself, in paragraph 3, as being a part of her environment: *I am part of the dense smooth clean paving stone . . . sunlit, gleaming under dark winter rain.* The phrase *sunlit* [...] refers to both Miriam and the pavement. Miriam’s environment cannot be described independently of her because all descriptions of her surroundings are filtered through her consciousness. Her consciousness is continually affected by her environment which is never merely a background. Thus, descriptions of the environment are never only visual but are a web of sensory impressions, of sounds, feelings and images.

In paragraph 4, Miriam’s frame of mind is once again more positive, getting closer, perhaps, to what Gevirtz describes as the “experience of ecstatic merging” (1996: 157):

³⁹ The text is not without cohesion, but is differently cohesive, as Gevirtz says, after Elizabeth Bruss (1976): “the tendency that perhaps most sums up Richardson’s project is the notion of the autobiography as embodying ‘not a failed coherence but a different coherence’” (Gevirtz, 1996: 126).



Life streamed up from the close dense stone. With every footstep she felt she could fly.

Miriam regains her energy from the environment and this energy seems to be not simply emotional but also physical. *Life streamed up from the close dense stone*, apparently metaphorical, is perhaps the most 'literal' means of expression. The clause may run counter to generally agreed upon factual experience of the real world (can life be in a paving stone?) but is the most appropriate means of expression in the context, appropriate, that is, in terms of the conscious experience it represents:

The interactions between inner consciousness and external reality are conveyed ... by the manipulation of the sentence as the structural unit of language. What Richardson wants is an open-ended mode that has neither structural, ideological, nor psychological parameters, so that she can feel able to suggest the nature of experience itself (Hanscombe, 1982: 43).

It is only through complying with the text that the reader is able to participate fully in the imaginative experience of *Pilgrimage*. External reality and inner consciousness interact in that the environment is not separated from Miriam but can only be approached through her own reaction to it (although this is not consistently so throughout *Pilgrimage*). This is an interaction which is continually recreated at the level of the clause, and Hanscombe's claim, that the interaction is "conveyed" through the "manipulation of the sentence" is one which can be investigated in various directions and is one of the main arguments developed in chapter 3.

Language and innovation

The inertial mass of language is like the inertial mass of society. Women inherit their place as speakers inherit their words. We drag a vast obsolescence behind us even as we have rejected much of it intellectually, and it slows us down. Language is a stage built over a graveyard from which fossils rise and dance at night (Bolinger, 1980: 103).

Speaking, writing, and verbal thinking, according to Wallace Chafe, "bring a form to conscious experience that provides a handle on what would otherwise be less graspable images and feelings" and "shape unique, flowing experience into already established patterns" (1994: 41). Primo Levi expresses a similar idea:

What we commonly mean by 'understand' coincides with 'simplify': without profound simplification the world around us would be an infinite, undefined tangle that would defy our ability to orient ourselves and decide upon our actions. In short, we are compelled to reduce the knowable to a schema: with this purpose in view we have built for ourselves admirable tools in the course of evolution, tools which are specifically the property of the human species - language and conceptual thought (1990: 22).

The disadvantage of this process is that "the uniqueness of the un verbalized experience is sacrificed" (Chafe, 1994: 41). In the process of making Miriam's experience linguistic, some simplification of her life is inevitable. The schema to which the 'knowable' is reduced is purposeful, its particular forms are not accidental. Jane Miller articulates the dilemma of innovation and communicability:

Language is ... dangerous and limiting, while seeming seductively rich and autonomous ... when Miriam considers her ambition to record the experiences which have mattered to her she is also engaged in a search for a language that is new and multi-dimensional, yet based on what has to be shared experience if language can stand for it (1978).⁴⁰

The challenge for the creative writer is to innovate through the "pre-existing organization" that is language;⁴¹ to alter the "patterns that language provides" (Chafe, 1994: 41) and thereby re-shape the experience that can be communicated: "like poets and scientists, women can make a creative leap beyond the dominant communal language" (Code, 1981: 274). Language and conceptual thought might be tools but they are by no means fixed. Innovating language can change, perhaps, what is knowable. Literary fiction is an ideal context for innovation, because a reader will work to establish coherence: "as far as a literary text is concerned, ... a reader, presented with a contextless text, will assume that there *is* coherence and read on, or seek elsewhere to find it" (Cook, 1994: 33). Literary texts can place the reader in a position where they will accept certain meanings as **given** in order to make sense of

⁴⁰ The language of *Pilgrimage* can often be described as **multi-dimensional** and this is a phrase which will arise throughout my thesis.

⁴¹ "In principle, nothing exists or happens which cannot be represented verbally (though in practice the strict and complex organisation of language leads to difficulties). Language models experience and is assumed to be adaptable enough for the job, but the price to be paid is representation through a largely pre-existing organization" (Sinclair, 1981: 72).

the text.⁴² The “compliant reader” must collude with the narrator: “what is written as theme and/or given is *ipso facto* written both as where the narrator/speaker is at and as what is accessible to the reader” (Threadgold, 1997: 177). Whilst this has often put female readers in a position where they have had to comply with a non-feminist point of view, as Threadgold illustrates, surely it can also work for feminists establishing a feminine “starting point”, with which both male and female readers may comply:

The narrator’s starting point (and insider knowledge) becomes also the starting point for the compliant reader, but the narrator’s conclusion in each clause is also where the reader is left, again positioned to work with, rather than against, the text (Threadgold, 1997: 177).

In reading *Pilgrimage* the reader experiences unusual collocations and associations with concepts which are not a part of the way the world is usually interpreted. Richardson thus sets up a different kind of experience, moving on from the old associations of words, or deliberately playing on them. She is able to move on from the situation Bolinger describes (see above) where the old associations of words and structures are a burden,

turning the entire male value system upside down, with elevating as superior what has been deemed inferior, with redefining as virtues in form as well as in content what have been considered vices, with recording everything the way it would have been recorded had women wielded pens from the start (Gillespie, 1983: 148).

Light and dark are recurrent themes throughout *Pilgrimage* and as such they achieve a unique significance within the context of the novel. Images of light and dark function in terms of the effects they have on Miriam, subtly built up throughout the novel. Light and dark have physical properties which can affect Miriam physically and emotionally, where the distinctions between physical and emotional, as well as light and dark, are taken apart in *Pilgrimage*.

⁴² According to Halliday, “the information unit is a structure made up of two functions, the New and the Given” (1994: 296). Given information is likely to be “something already present in the verbal or non-verbal context” (1994: 296). What is Given is “recoverable” or what “the speaker wants to present as Given for rhetorical purposes. The meaning is: this is not news” (1994: 296).

Both lightness or brightness and darkness can be brilliant, and they do not have the usual associations of light with good and dark with evil. For this reason I find Gevirtz's explanation difficult to align with my own readings of *Pilgrimage*:

We know the quality of the light more from the luminosity it casts on the buildings and plants than from any direct description of the light itself ... It has both the seductive and transcendent quality of the light in Renaissance religious paintings and, as in allegorical religious light, it emanates from an unnamed and therefore mysterious source (1996: 152).

What is made explicit about the light in the Regent Street passage, particularly the first paragraph, is how it reflects off objects and, physically, this is how we see light and colour. The originality is not the experience itself but the way it is expressed or that it is expressed at all in this context: "as never before in a novel, Dorothy Richardson attempted to show us what we really perceive, not what we accept as reality according to certain conventions" (Rosenberg, 1973: 161). Not only does light have certain forms recurrent throughout *Pilgrimage* but in these chapters in "Honeycomb" where Miriam comes up to London with Mrs Corrie, the brightness of the light and the colours in the West End continually flow around her.

The spring gleamed and thrilled through everything in the pure bright room. . . . She hoped Mrs Kronen would say no more about the light. Light, light, light. As the manservant brewed the tea, the silver teapot shone in the light as he moved it—silver and strange black splashes of light—caught and moving in the room. Drawing off her gloves, she felt as if she could touch the flowing light. . . . Flowing in and out of the dawn, moving and flowing and brooding and changing all day, in rooms ("Honeycomb" 1: 413).

An interesting example here is *black splashes of light*; if light can be black then the typical or everyday concept of light must be reconceived. The idea that light touches and can be touched is evident throughout *Pilgrimage*, and the physical presence that is attributed to light is extended to other concepts such as times of day and seasons of the year. A more specific quality of the light in this paragraph, linking it to the Regent Street passage and the rest of its immediately surrounding context, is that the light is liquid because it is *flowing*. The participle *flowing* is used three times in the

above example, cohesively linking this earlier example to paragraph 9, where I have emphasized those phrases most closely linked:

She pulled up sharply in front of a window. The pavement round it was clear, allowing her to stand rooted where she had been walking, in the middle of the pavement, in the midst of the pavement, in the midst of the **tide flowing** from the clear window, a soft fresh **tide** of sunlit colours . . . clear green glass shelves laden with shapes of fluted glass, glinting transparencies of mauve and amber and green, rose-pearl and milky blue, welded to a **flowing tide**, freshening and **flowing** through her blood, a **sea rising and falling** with her breathing.

This particular example of *flowing* illustrates a typical problem of *Pilgrimage*: over what length of text does the reader bear (or need to bear) certain linguistic forms in mind? Here there are four pages between the examples of *flowing*, but the gaps can be much longer. The text is extremely long and therefore the material to be considered is extensive. The unwieldy size of the novel must account in part for its limited commercial success. Yet Richardson did not think of *Pilgrimage* as long, pointing out that it was “no longer than four English novels” (Kunitz, 1942: 1169). Rachel Blau DuPlessis suggests that

the monumental - really excessive - length of *Pilgrimage* may indeed be attributable to Richardson’s desire for vengeance on culture, for a female alternative to the cultural bulk of ‘the finest literature,’ and for a massive mountain of narrative to be placed between the main character and the hegemonic stories and opinion that haunted her (1985: 145).

Gevirtz’s interpretation of these images of light in religious discourse annihilates Miriam’s London and Miriam’s spring. The light seduces Miriam through her own associations, which here are of gracious living and of spring and feeling alive. It is the complicated effect of light on (Miriam’s) consciousness that is mysterious and not the “unnamed ... source” (the sun is referred to more than once). The richness and complexity of cohesive ties cannot be interpreted if the book is continually read in terms of a discourse which is present only in the title, in terms of a discourse which does not allow for the new ways of seeing which Richardson has consciously striven to design. Reading and interpreting the passage in the context of the surroundings chapters and the linguistic context of *Pilgrimage* shows that the

very specific framework Gevirtz imposes on the text limits the extent to which *Pilgrimage* explores new ways of constructing and conceiving reality.

The rhythms of thought and the rhythms of language

In paragraphs 5, 6 and 7 of the Regent Street passage discussed above, the reader's attention is drawn, perhaps to an even greater extent than before, to the language itself, to the sound of the language and the visual impact of the words on the page:

The little dignified high-built cut-through street, with its sudden walled-in church, swept round and opened into brightness and a clamour of central sounds ringing harshly up into the sky.

The pavement of heaven.
To walk along the radiant pavement of sunlit Regent Street, for ever.⁴³

In paragraph 5 there is a continuing confusion of light and sound, with the street opening *into brightness and a clamour of central sounds ringing up harshly into the sky*. The rhythm of the language makes itself obvious through the proliferation of hyphenated phrases, *high-built*, *cut-through* and *walled-in*. Paragraphs 6 and 7 each consist of a single **graphic sentence**.⁴⁴ Yet neither one has a single easily accessible meaning but is open to multiple interpretations, being multiply cohesive rather than cohesive in any single way. These paragraphs may mark the climax of Miriam's experience of walking down Regent Street and are marked by their unorthodox appearance. They are not typical paragraphs, yet they are still read as paragraphs and given the significance or assumed function that would be afforded by a reader to a more usual paragraph. Richardson's innovation necessarily exploits reader expectations, just as these expectations limit innovation:

⁴³ *The pavement of heaven* occurs at the end of a page and there may or may not be a paragraph gap before *To walk along the radiant pavement of sunlit Regent Street, for ever*.

⁴⁴ I distinguish between grammatical and graphic sentences. A grammatical sentence consists minimally of a main clause, whereas a graphic sentence can consist, potentially, of any appropriately punctuated grammatical unit. To refer to grammatical units, Halliday uses the terms "clause" and "clause complex", reserving the term sentence "simply to refer to the orthographic unit that is contained between full stops" (1994: 216). This approach departs from the more conventional, as well as colloquial, notion of the sentence as grammatical.

The interdiscursive fields which frame this activity [the process of making a text], the knowledge and memory which is in the body, enable and constrain this development by specifying what cohesive patterns are possible, what narrative sequences may occur, what semantic oppositions are to be negotiated, what modes of conjunction are available and thus what kinds of moves can constitute a chapter (Threadgold, 1997: 173-4).

Each of these paragraphs shapes an idea or thought, representing an aspect of conscious experience.

Gevirtz describes Miriam, as she walks down Regent Street, as being in a “shrine-like state of consciousness” and says that the only way for Miriam to remain in this state of mind is for her to walk along Regent Street forever. In the context of *Pilgrimage* Miriam can always go back to walking along Regent Street in the sun because it will always be there in her mind, and memories are not things of the past but can always be re-experienced. As Richardson states in an article on cinema:

But there is memory and memory. And memory proper, as distinct from a mere background glance, as distinct even from prolonged contemplation of things regarded as past and done with, gathers, can gather, and pile up its wealth only round universals, unchanging, unevolving verities that move neither backwards nor forwards and have neither speech nor language (quoted in Gevirtz 1996: 85).⁴⁵

There is a sense here of Miriam being aware of what it is to be alive (moments which Gevirtz refers to in terms of “shrines”) and as such it is a moment ‘outside’ time and is a moment of inspiration which will give her the strength to do something.

In paragraph 8 London is described, the London from which Miriam, through her poverty, is excluded. Her poverty makes those people who can afford to shop in Regent Street other or *strange*:

She sped along looking at nothing. Shops passed by, bright endless caverns screened with glass . . . the bright teeth of a grand piano running along the edge of a darkness, a cataract of light pouring down its raised lid; forests of hats; dresses, shining against darkness, bright headless crumpling stalks; sly, silky, ominous furs; metals, cold and clanging, brandishing the light; close prickling fire of jewels . . . strange people who bought these things, touched and bought them.

⁴⁵ From Dorothy Richardson’s “Continuous performance: the film gone male” in *Close Up* 9, March 1932: 36-38.

Miriam is hurrying, not looking properly, and the appearance of these objects is inseparable from their effect on her. They are mysterious and unfamiliar as they represent a society which excludes her. The images are almost threatening, with vocabulary such as *caverns*, *teeth*, *headless*, *ominous*, *cold*, *clanging*, and *brandishing*. There is at one point a regular metrical pattern, emphasizing and bringing together the list (and also, perhaps, anticipating that the list is going somewhere, although ultimately it does not):

/	/ x	/ x (x)	/
bright	headless	crumpling	stalks
/	/ x	/ x x	/
sly	silky	ominous	furs

Rhythm, metrical or phrasal, or both types working in conjunction with each other, plays a significant role in Richardson's lyrical prose. I apply and develop an approach to prose rhythm in chapter 4, in order to understand some of the patterns in *Pilgrimage*, which I feel can be quite distinctive and relevant not only within their immediate micro contexts, but also to the shape and form of the whole novel. The rhythms of individual sentences, where the syntax predicts developments which do not happen, leaving a seemingly incomplete structure, or where the sentence has a meandering, continually extending structure, can be related to the way the reader's expectations about plot, or predictions about plot in the narrative, are not realized. As Lynette Felber suggests, "Richardson's aesthetic subverts the forward-moving plot of the traditional novel" (1995: 78).

Discourses in *Pilgrimage*

The "stream of consciousness" method

'Amongst the company of useful labels designed to meet the exigencies of literary criticism it stands alone, isolated by its perfect imbecility. The transatlantic amendment, 'Interior Monologue,' though rather more inadequate than even a label has any need to be, at least carries a meaning' (Richardson in Kunitz, 1942: 1169).

But again the most significant setting of the book ["Backwater"] is in the mind of the character, and the meaning of the novel resides in the texture of that mind as it expresses itself in images (Fromm, 1994: 101).

Pilgrimage is centred in and through Miriam's consciousness; her "consciousness, rather than the particular events of her life, is the written performance of the text" (Gevirtz, 1996: 58). Richardson "strove ... to make her style inseparable from that of her character's consciousness" (Gillespie, 1990: 395). It is the style of *Pilgrimage* that shapes the text according to the shape of Miriam's thoughts. Jane Miller points out that:

It is ironic that Dorothy Richardson should so often have been taxed with inconsistency and her novel with being "endless inchoate experience and style" when her heroine would accept both inconsistency and formlessness as necessary attributes of her own mind (1978).

Pilgrimage is often read as an example of stream of consciousness writing, a term that Richardson herself deplored, and one applied to her work initially by May Sinclair (Wheeler, 1997: 77). The novel jumps from one place and time to another without warning, and this is a realistic attribute of human consciousness (Beresford, 1929: 46).⁴⁶ Joseph Beach similarly describes, in the fiction of Richardson and Joyce, "the sudden transitions - past and present, thought and speech, real and imaginary, all jumbled together, as in the impression we have of life itself" (1932: 443). The "real and imaginary" and "past and present" are combined in inventive and convincing ways in *Pilgrimage* in order to break down any sense of a definite distinction between them. Yet I would still more than hesitate to describe *Pilgrimage* as stream of consciousness writing: firstly, because I do not think the term can be applied to *Pilgrimage*, and secondly, because as a term it is problematic anyway.

The structure of the text in paragraph 1, in the passage from "Honeycomb" discussed above, with its sequence of noun phrases separated by ellipses, is typical of what is often termed stream of consciousness. Martin Gray, typifying what are fairly

⁴⁶ A contemporary critic of "Honeycomb" remarked: "Written in a rapid succession of jerks and gasps, with words and stops and fragments of sentences shaken, one might fancy, out of a pepper-pot - the breathless ejaculations of one who has run a mile to deliver some exciting news - the book succeeds, through the author's intensity of feeling and thought, in conveying (in defiance of all the laws of good writing) a clear impression of the girl and of the society at Newlands" ("New Novels: 'Honeycomb'", 1917: 506).

general tendencies, defines as “stream of consciousness” writing “the attempt to convey all the contents of a character’s mind - memory, sense perceptions, feelings, intuitions, thoughts - in relation to the stream of experience as it passes by, often at random” (1994: 274). The term “interior monologue”, on the other hand, is used to “refer to the strict attempt to reproduce the flow of consciousness in a character’s mind, without intervention by the author, and perhaps even without grammar or logical development” (1994: 275).

In *Pilgrimage*, the reader is not presented only with Miriam’s conscious experience, as Miriam is at times observed by a narrator, and the narrator’s observations, although subtle, provide a framework for the entire novel. Counter to the views of *Pilgrimage* as a flow of experience, as expressed above, George Thomson points out that “beneath the passing flow is a grid of precise temporal and factual reference which affirms the realism of the narrative” (1996: 7). The text is not simply a stream of Miriam’s conscious experience. The narrator can intervene at any point, as the following example illustrates:

There was a large ostrich feather fastened by a gleaming buckle against the side of her silky beaver hat. It swept, Miriam found the word during the Psalms, back over her hair. Miriam glancing at her again and again felt that she would like to be near her, watch her and touch her and find out the secret of her strange effect (“Pointed Roofs” 1: 71).

This would not make sense without understanding a narrator.⁴⁷ *Miriam found the word during the psalms* must be the observation of a consciousness other than Miriam’s. Contrary to literary criticism’s claims, “the author and his explanations”, as Beach, for one, suggests, (1932: 443), are not suppressed. Gloria Fromm notes that “an attentive reader should not be taken in for one moment: Miriam is not being presented without irony, despite the fact that technically speaking she presents herself” (1994: 103), which I read as acknowledging the presence of a point of view other than Miriam’s. This other point of view is the narrator’s, and Miriam only presents herself to the extent that the narrator is a later Miriam viewing herself in retrospect.

⁴⁷ Contrary to Bluemel’s claim that, in *Pilgrimage* “it does not make sense to speak about a narrator” (1997: 37).

As a term, “stream of consciousness” is problematic in various ways. Katherine Wheeler points out that stream of consciousness is difficult to define “in part because of the diversity of forms that it has taken” (1997: 77). The “very wide range of narrative styles” which are included are united by a common “emphasis upon subjectivity, interiority and psychological states, and, usually, the rejection of an objective authority for the narrative point of view” (1997: 77). This “stream”, however, is not always “clearly confined to a character’s consciousness, but seems to come out of that of a narrator” (1997: 77).

Laurence E. Bowling (1950) clearly explains the use and mis-use of the term “stream of consciousness”, and the associated confusion. He distinguishes, within the very general concept of stream of consciousness, between **interior monologue** (“on the thought level of consciousness and in the form of language”, 1950: 335) and **sensory impression** (as described above, “the writer’s nearest approach to putting pure sensations and images on paper”, 1950: 342). He then quite rightly points out that what is often read as stream of consciousness, but should be distinguished from it, is what he calls **internal analysis**, where the author gives us “an indirect statement in the words of the author” (1950: 344). He illustrates the mode of internal analysis with examples from “Honeycomb” and “Interim”, where the character’s thoughts are summarized, as in *Miriam found the word during the Psalms* above, rather than dramatized. Whilst internal analysis, according to Bowling, “summarizes”, stream of consciousness “dramatizes” as the author “attempts to give a *direct quotation of the mind* - not merely of the language area but of the whole consciousness” (1950: 345, his emphasis). In my chapter on narrative structure I will avoid the term “stream of consciousness”, and use a variety of terms and concepts from narratology which I find more accurate and appropriate to a linguistic discussion of the complex narrative of *Pilgrimage* (pages 108-42).

The character and the narrator

‘I suddenly realized that I couldn’t go on in the usual way, telling *about* Miriam, describing her. There she was as I first saw her, going upstairs. But who was *there* to *describe* her?’ (Richardson, quoted in Morgan, 1931).

The common limitation in literary analyses of *Pilgrimage*, of not distinguishing Miriam the character and the narrator, leads to misreading or ‘under-reading’ the modes of narration and the fluctuations of consciousness.⁴⁸ Gevirtz touches on these fluctuations but ultimately defends her position in terms of subjectivity and objectivity, and spirituality, missing an opportunity that may only be really available if explored in linguistic terms. These skilfully managed fluctuations form the basis of my chapter on narrative structure, where the discussion is widened to include examples from the narrative fiction of Kazuo Ishiguro, Margaret Laurence, Lorrie Moore and Katherine Mansfield. Dialogue, the language of characters, either thought or spoken, is an essential “form for incorporating and organizing heteroglossia in the novel” (Bakhtin, 1981: 315).

The expression of Miriam’s consciousness is made by a narrator whose distance, or displacement (a concept developed by Wallace Chafe),⁴⁹ from Miriam varies. Thus whilst the narrator and Miriam might at times be clearly divided - when Miriam is observed from the outside - there are times when they are indistinguishable, and there are no points of change but only gradual transitions. In *She pulled up sharply in front of a window* (paragraph 9) the narrator is describing what Miriam did. In paragraph 6 the single phrase *The pavement of heaven* is not explicitly related to any fixed point and Miriam and the narrator, here, are indistinguishable. Richardson’s elliptical language consistently avoids pronouns and finite verbs which is what allows for these grey areas.

To further illustrate these points, here is paragraph 3:

Flags of pavement flowing—smooth clean grey squares and oblongs, faintly polished, shaping and drawing away—sliding into each other. . . . I am part of the dense smooth clean paving stone . . . sunlit; gleaming under dark winter rain; shining under warm sunlit rain, sending up a fresh stony smell . . . always there . . . dark and light . . . dawn, stealing . . .

⁴⁸ Neither Wheeler (1997: 77) nor Bluemel (1997: 37), for example, recognizes the presence of a narrator. According to Hanscombe, “no ironic distance . . . between Richardson’s voice and Miriam’s is admitted” (1989: 86).

⁴⁹ Wallace Chafe’s (1994) concept of displacement in terms of time and person as a means of understanding the division between the consciousness that is representing (the narrator) and the consciousness that is experiencing (the character) is one which I find very useful in my chapter on narrative structure.

Gevirtz describes the phrase *I am part of the dense smooth clean paving stone* as “the sudden entry of the first person narrator” (1996: 153). I would describe this combination of the first-person pronoun and present tense as direct thought rather than first-person narration. First-person narration, in this context, would usually occur with the past tense (the mode of direct thought is more fully explicated on pages 108-9 and first-person narration is discussed on pages 79-94). As Richardson makes extensive and effective use of different modes of narration and discourse, this distinction is essential if the full range of subtleties of the text is to be brought to light.

The modified nominal groups (*flags of pavement flowing—smooth clean grey squares and oblongs, faintly polished, shaping and drawing away—sliding into each other*) allow for a transition from free indirect discourse to direct thought (*I am part of the dense smooth clean paving stone*). Miriam (the character) directly represents herself (first person pronoun and present tense) and the narrator is pushed temporarily to the side, the change in person being simultaneous with the change to the present tense. To widen the narrative context a little further, in paragraph 1 it is only the embedded clause *as they moved* which locates the narration as distanced in time. In paragraph 2, the main clauses *Wide golden streaming Regent Street was quite near* and *Some near narrow street would lead into it* are examples of free indirect discourse. The past tense gives temporal distance but the words are those of the character. The direct thought *I am part of the dense smooth clean paving stone* in paragraph 3 is by no means sudden but has been subtly built up to.

The presence of a narrator, and the distinction between the consciousness of the character and narrator, will be more fully discussed in the chapter “Discourse and consciousness in *Pilgrimage*”. Another area of some confusion in literary criticism is the distinction between the author and character, or fiction and autobiography, which will be discussed in the following section.

Miriam Henderson and Dorothy Richardson

Neither this particular excursion, nor the exciting incident described with all the aplomb of an eyewitness, had ever taken place. That is to say: not a

word of her narration was true, but every word of it might have been true (Henry Handel Richardson, 1992 [1910]: 192).

But beyond the interest in Miriam as a character is the interest in Miriam as a possible portrait of Miss Richardson. It is possible that Miriam is an objective creation. If so, she is one of the greatest that has ever been made (Eagleson, 1934: 50).

That events occurring in the life of Miriam Henderson and events in the life of Dorothy Richardson are remarkably similar is a fact which cannot be disputed, but is not necessarily relevant if *Pilgrimage* is read as fiction. There must be something of Dorothy Richardson in any novel she writes, whatever her subject. That she writes about what she knows most about, her own life, only makes the link more obvious: "from the start her creative impulse was autobiographical: to write of what one knows, as the person who knows, at the moment of knowing" (Fromm, 1994: 61). However, even if Richardson does write about 'her own life' one cannot assume more than that she used her own experience as a starting point. Kelly Barratt St-Jacques claims that there is a clear development, in the progression from the manuscripts of *Pilgrimage* to the printed text, of Miriam as a fictional character (1994).

Richardson does not pose as autobiographer in *Pilgrimage*, and, according to Paul Eakin, "one could conflate autobiography with other forms of fiction only by wilfully ignoring the autobiographer's explicit posture *as autobiographer* in the text" (1985: 4). The novelist's mind is always (and only) the creative source of the novel: "the author as creative mind is nothing but what originates the work - one supreme moment of the author's concrete self - and not the real person in all his determinations" (Martinez-Bonati, 1981: 86).⁵⁰ In writing fiction the writer surrenders the communicative function of language to a speaking voice, whilst the function of language for the writer becomes creative (Adams, 1985: 10): "the author does not communicate with us by means of language; instead he communicates language to us" (Martinez-Bonati, 1981: 81). For the writer and reader the language

⁵⁰ On a very similar note, John Sinclair writes: "If someone is telling us a real life story, we identify with the real world speaker or writer ... If, on the other hand, someone is reporting a fiction, we have no need to identify with that person beyond the appreciation of the fiction as a whole, and the reason for its being reported" (1981: 55).

is signalled as having no relation to any external reality. The fictive reality exists only by virtue of the language itself (Hamburger, 1993).

Gillian Hanscombe (1982) reads *Pilgrimage* as both (and neither) autobiography and fiction. Although her reading is tempting, as it apparently avoids potentially restricting classifications, in the end what it does is to eliminate many of the possibilities of fiction:

Pilgrimage is not fiction because the events recorded by its narrative and the characters it introduces are direct replications of Richardson's life experiences. On the other hand, it is not autobiography since we are given no explicit chronology, no objective accounts of people and events and no assurance that the authorial voice and the persona's voice are always to be identified as synonymous (1982: 25).

Pilgrimage, according to Hanscombe, is too autobiographical to be fiction and too unstable to be autobiography (which allows neither for a distinction between autobiography and fiction, nor that the same text can be both simultaneously). It is too autobiographical to be fiction because "events" and "characters" are "direct replications" of real events and characters. It is too fictional to be autobiography since there are no "objective accounts of people and events". Yet surely no accounts can be more objective than "direct replications"? If all that is altered are the names of the real people and places and conventional references to dates, then these can easily be restored. George Thomson claims that *Pilgrimage* is predominantly chronological (1996: 8); the underlying accurate and rigid temporal structure, if this is the case, should allow the text to be read as autobiography. However, in "the autobiographical act itself", as Paul Eakin points out, "materials of the past are shaped by memory and imagination to serve the needs of present consciousness" (1985: 56). Autobiography, biography and history are all 'fictions' of a sort: "every representation of the actual world is necessarily mediated, non-neutral, based on common-sense assumptions, and hence to some degree fictional" (Weber, 1992: 16).

Hanscombe goes on to claim that the text is fiction because: "the interrelation of themes implicit within the prose provides a context for the otherwise disparate passages which confront the reader" (1982: 26). This is a matter as much to do with reading the text as literary (fiction) as the structure of the text. The reader expects to

find coherence, symbolism, significance, and so on, and expects to have to look for them, and the author can play on these expectations. Furthermore, an autobiography can be equally literary.

Pilgrimage might be like life, it might be like Richardson's life, but it is primarily fiction:

Verisimilitude is the evaluation of an utterance as simultaneously fictional and factual. Although it corresponds with a state of affairs, it is not averred as such, even though both speaker and hearer assign positive correspondence to it. Fictional status takes precedence over factual, where both are relevant. That is to say, verisimilitude does not confer the status of a factual averral on an utterance. Once a fiction, always a fiction (Sinclair, 1986: 50).

Fromm comments, regarding *Pilgrimage*, as quoted above, on "the strength of the portrayal as a fiction" (1994: 128). Its strength as a fiction is that its "lifelikeness" is convincing.⁵¹ *Pilgrimage* can be read and interpreted as fiction without reference to, or even knowledge of, Richardson's life. If a text is read in the genre of literary fiction then it is wholly a part of that genre, rather than being a fiction to any extent: "the fictional worlds and the real world obviously overlap in that they share many correspondences, but the point of this whole argument is that they remain discrete, since fictional status is applied only to an artefact as a whole" (Sinclair, 1986: 59). I cannot counter Fromm's claim that *Pilgrimage* must be read as an "autobiographical novel" more succinctly than Bluemel does: "Against, or contrary to Fromm, biographers must join forces with critics, but critics need not join forces with biographers" (1997: 9). Throughout this thesis, *Pilgrimage* is read as a fiction. Autobiographical interpretations of *Pilgrimage* have, I would claim, limited or distorted critics' readings of *Pilgrimage* as a fiction. Details concerning Richardson's life result in critics reading into the text something which is not there. Many of the important events of Richardson's life are missed out of *Pilgrimage*, and this provides critics with an opportunity to read them back into the text as the 'silence' or the 'gaps' in the text, as Lynette Felber, for example, does (1995).

⁵¹ According to Jerome Bruner, "there are two modes of cognitive functioning, two modes of thought, each providing distinctive ways of ordering experience, of constructing reality ... What they convince us of is fundamentally different: arguments convince one of their truth, stories of their lifelikeness" (1986: 11).

Richardson's life is used to understand what the fiction really means, and "treating Richardson's life as the interpretive key to her novel", as Bluemel puts it, "limits possible readings and denies the fictional status of *Pilgrimage*" (1997: 125).

The verisimilitude achieved in *Pilgrimage* should not lead to its being read as autobiographical:

After all it is possible that the astonishing 'verisimilitude' she evokes is far less based upon real remembered actuality than seems to appear. It may easily be her realistic artfulness that makes everything seem, like Rosemary, 'for remembrance' (Powys, 1974 [1931]: 45).

Fromm claims that the events of *Pilgrimage* are the events which happened in the life of Dorothy Richardson, and that she establishes evidence where previously there was none (1977: xiii). *Pilgrimage*, however, has always been judged as a book written by a woman and therefore restricted to 'her' world, and more specifically as autobiographical (although facts about Richardson's life may not have been well known). As Joseph Collins wrote in 1923: "she has written six books about herself. When one considers that her life has been uneventful, one might say drab, commonplace, and restricted, this is an accomplishment deserving of note and comment" (1923: 96).⁵² Richardson herself commented in a letter to Edward Garnett in February, 1920: "it is damaging to say that because I have tried to convey the 'fragmentary etc.' world of an adolescent, therefore my view of life is fragmentary etc: abnormal & so on" (1995: 39). Collins reads the autobiographical element of *Pilgrimage*, Richardson's obsession with herself, as negative and restricting, claiming that Richardson must have been an egocentric to have written so much about herself without interest:

Egocentrics should have a sense of humour. ... Lacking that, they should have extensive contact with the world ... Although she has mastered the mechanical difficulties, she has not grasped the meaning. She reveals life without drama and without comedy, and that such life does not exist everybody knows (1923: 115).⁵³

⁵² On a similar note, Harvey Eagleson comments that: "The book is a work of art in that it presents vividly, accurately, and convincingly a life, and through the medium of life, all human life. But it is a life that is static" (1934: 52).

⁵³ Richardson responds to Collins' criticism in a letter to P. Beaumont Wadsworth, July 1923: "Don't worry about the good Dr. Collins. I gather from several long reviews that the book is a

I do find that there is humour in *Pilgrimage*. Miriam can be the object of humour, and Miriam finds drama as well as humour in what might otherwise be the most mundane aspects of life. The second sentence in the following short extract is subtly witty: *Early on Monday morning Miriam heard Mrs Kronen singing in the bathroom. She tried not to listen and listened* (“Honeycomb” 1: 401). The co-ordinated verb phrases *tried not to listen and listened* are humorous because they exploit the reader’s expectations. The typical prediction set up by *tried* is that something was attempted but not achieved: ‘she tries hard but she cannot keep up’. The typical relationship between the two verb phrases *tried not to listen* and *listened* would be adversative: ‘she tried not to listen but listened’. Secondly, ‘heard’, which is not deliberate, would be more typical than *listened*: ‘she tried not to listen but couldn’t help (over)hearing’. What is implied in the original is that Miriam did both of these things (either simultaneously or successively) and she did not just overhear Mrs Kronen but consciously listened to her, and that she did not try very hard not to listen. Humour is also used to make the reader see how certain points of view are ridiculous:

Because some women had corns, feminine beauty was a myth; because the world could do without Mrs Hemans’s poetry, women should confine their attention to puddings and babies. The infernal complacent cheek of it. This was the kind of thing middle-class men read. Unable to criticize it, they thought it witty and unanswerable. [...] It ought to be illegal to publish a book by a man without first giving it to a woman to annotate (“Deadlock” 3: 50).

It is clear from the criticism that *Pilgrimage* was used to judge Richardson’s character, which does not help to explain what is going on in the text. Because I focus on the text, I do not allude to Richardson’s life. “Critical Analysis, here”, as Bluemel states of her own work, a statement equally appropriate to my own, “does not explore the links between Richardson’s life and art” (1997: 9).

monument laboriously built on the sands of the assumption that the moderns, having picked up psycho-analysis, proceeded to make books with its ingredients, but being themselves insane, both they & their products must be disinfected & made innocuous [sic] by the application of the medico psychological microscope” (Richardson, 1995: 71).

To find her superiors in intellectual interest one is compelled to turn to such world-famous figures as Hamlet and Faust. But even Hamlet and Faust do not fill the spiritual gap, do not supply the sub-conscious material, claimed, as her right, by Miss Richardson's young woman. Why not? Because both of these are essentially projections of the *male* quest for the essence of human experience; and Miriam is a projection of the *female* quest for this essence (Powys, 1974 [1931]: 6).

The fulsomeness of John Cowper Powys's 1931 essay on her novel embarrassed Dorothy Richardson, and it is embarrassing, but his is the only attempt I know of to account with enthusiasm for the appeal *Pilgrimage* has always had for a few readers (Miller, 1978).

John Cowper Powys's small book, *Dorothy M. Richardson*, is a remarkable tribute to Richardson as a creative writer. He describes *Pilgrimage* as "a universally significant psychic biography: the biography of a solitary human soul" (1974 [1931]: 5). He attributes the success of *Pilgrimage* to the success of Miriam as a fictional creation, whose psyche, whose sense of being is explored to a depth which is not usually articulated, even more so because she is a woman.

That *Pilgrimage* is a fiction is essential to Powys's argument, and he, almost entirely alone amongst critics, consistently separates Richardson and Miriam. He recognizes Richardson as the creative source of *Pilgrimage* without aligning her with Miriam. To echo Henry Handel Richardson, Miriam is not real but she might have been real.⁵⁵

Miriam is entirely convincing as a fictional character, indeed, perhaps she "has an identity so real that it is only comparable to the identity in ourselves of which we alone are aware" (Powys, 1974 [1931]: 14). In the articulation of Miriam, Dorothy Richardson captures her revelling "in the sheer marvel of existing".⁵⁶ The

⁵⁴ "The third form of the novel, still in its infancy, whose exponents are unable to accept either the demons and fairies of romance or the 'facts' of 'nature-study' as adequate accounts of the world, and place their emphasis on the individual, whether 'average' or exceptional, will continue to hold the writer and reader at home in the universal marvel of existence" (Richardson, 1921: 91).

⁵⁵ "Lovers of Miss Richardson's books recognize that like all great writers she really and truly creates a completely new world out of her own temperament, even while what in her deepest honesty she feels - and that is the paradox of all genius - is that she is simply *expressing the truth*" (Powys, 1974 [1931]: 25).

⁵⁶ Dorothy Richardson (1990b [1924]: 412), from a passage quoted more extensively above on page 35.

exploration of “states of being”; invites the reader to experience not just what it is like to **be Miriam** but, if it is a “universal” biography, what it is like to **be**: “her discoveries are concerned with states of being and not with states of doing” (Woolf, 1965 [1923]: 125). States of being take precedence over plot - a reader of *Pilgrimage* cannot be “dependent on plot”.⁵⁷ These moments of being can arise from the most mundane details of everyday existence, and are marked by the poetic, lyric language in which they are expressed; without which, in fact, they could not be expressed. The poetic nature of the text is discussed in more depth in the concluding chapter (on pages 251-63). The language is poetic in its sound and rhythm as well as its imaginative yet often subtle use of metaphor, and lyrical in its capturing of sensation and consciousness. Miriam does do things, go to places, meet people, if she did not, the novel might be unreadable; it is simply the case that these events are not significant **as events** but only so far as they provide new material for Miriam’s consciousness. People are described vividly and intensely because Miriam quickly forms vivid impressions of people, not necessarily of their appearances, but somehow, more vaguely, the shapes of their images. The complexity of conscious experience is in part reflected in the narrative structure of the text, as will be demonstrated in the following chapter.

⁵⁷ According to Peter Brooks, “we are dependent on the logic we use to shape and understand stories, which is to say, dependent on plot” (1992: 7). The extent to which Richardson undermines this claim in *Pilgrimage* is demonstrated through linguistic analysis in the chapter on rhythm.

2. Discourse and consciousness in *Pilgrimage*

I received, almost simultaneously, appeals from two American undergrads ... for all kinds of data in regard to their chosen theme for Lit. degree: Pilgrimage. Nothing short of essays were required to deal with their far-reaching questions & drive away into the bargain, the death-dealing metaphor: Stream of Consciousness.

I was glad of the opportunity of steering these infants away from that lamentably meaningless metaphor "The Shroud (!) of Consciousness" borrowed some thirty years ago, by May Sinclair from the epistemologists, (who have long since abandoned it) to describe my work, & still, in Lit. Crit. pursuing its inane career.¹

Narrating Miriam

Miriam left the gaslit hall and went slowly upstairs. The March twilight lay upon the landings, but the staircase was almost dark. The top landing was quite dark and silent. There was no one about. It would be quiet in her room. She could sit by the fire and be quiet and think things over until Eve and Harriett came back with the parcels. She would have time to think about the journey and decide what she was going to say to the Fräulein ("Pointed Roofs" 1: 15).

In this paragraph, the opening of "Pointed Roofs" and, accordingly, the opening of *Pilgrimage*, the narrative framework of the entire novel sequence is established, and an important theme, Miriam's physical and spiritual journeying, is introduced.² Miriam is still in the family home, on the eve of her departure for Germany. She anticipates travelling to Germany as she moves into a different space by going upstairs. Her formative experiences in Germany will be the main focus of "Pointed Roofs", and she will return a more mature, independent person. Stairs, allowing movement from one space to another within a building, with a corresponding change in Miriam's consciousness, are symbolic throughout *Pilgrimage*, where stairs and railway stations seem to be typical locations for the openings of books. Travel and

¹ From two letters written by Dorothy Richardson to Bryher on 1 January 1949 and to Henry Savage on 26 January 1949 respectively (Richardson, 1995: 597 and 600).

² As Gloria Fromm notes, the first three books of *Pilgrimage* "can be seen as forming in themselves a prelude, a preliminary series of small journeys, in each case involving a 'passage into new experience'" (1994: 101).

new spaces are introduced from the first paragraph and, perhaps more importantly, they introduce the way the entire narrative is to be framed. Miriam is observed going up the stairs and this narration of what she does, which is limited to what she could observe, is gradually replaced by narration of what she is thinking.³

Miriam left the gaslit hall and went slowly upstairs is the narrator's description of what Miriam did. *It would be quiet in her room* is the narrator's free indirect rendering of what Miriam thought.⁴ In between these two sentences are four main clauses which move gradually towards Miriam's perceptions. The narration stays with Miriam as she moves up the stairs, but after the first sentence her progression must be inferred. *The March twilight lay upon the landings, but the staircase was almost dark* is the narrator's description of what is waiting for Miriam and also what Miriam is able to observe because she is going up the stairs. Likewise, from *The top landing was quite dark and silent*, the reader can infer that Miriam has now reached the top landing. *Quite*, in *quite dark*, implies that this is not simply the narrator's description of what Miriam might notice but also Miriam's own view of the landing as she might describe it to herself (in comparison to the *almost dark* of the previous sentence, which is presumably the narrator's). *There was no one about* can also be both narration and what Miriam consciously observed. The reading of this as Miriam's observation (although not necessarily her verbalization, as will emerge later in this chapter) becomes increasingly likely because she goes on to conclude that *It would be quiet in her room*.

This extract from "Pointed Roofs" illustrates the presence of a narrating and an experiencing consciousness.⁵ Everything that passes through the novel passes through Miriam's mind, yet the character Miriam does not narrate her own story. Dorrit Cohn claims that there are "two principle ways a story can be told: by the self or by the other" (1989: 4). *Pilgrimage* is told by the other: Miriam is narrated by

³ According to Kristin Bluemel, "this effect, the illusion of giving the reader direct access to the character, is achieved by the very first words of *Pilgrimage* ... We are unceremoniously dropped into the middle of a scene, deprived of the information about characters and setting that usually establishes the dimensions of a novel's fictional universe" (1997: 4).

⁴ "'It would be quiet in her room' is not authorial prediction but rather Miriam's thought" (Bluemel, 1997: 4).

⁵ According to Seymour Chatman, "the act of telling or showing the story should not be confused with the act of experiencing the events, of 'seeing' them as a character inhabiting story-time and -space sees them" (1990: 123).

another and the narrating other is another Miriam. It is relevant to recall here that, in *Pilgrimage*, third-person reference to Miriam switches at times to first-person reference. The narrating Miriam and the character Miriam are linked where the pronoun *I* is used, and separated where the pronoun *she* is used (although the actual situation, as I will show, is more complex than this). Where there is a change in grammatical person, there is a change in the relationship between Miriam's past and present selves, indicating the diverse nature of Miriam's memories of her former self and different ways of seeing that self, which, like the present self of the narrator, is not a fixed entity but a complicated and incomplete web of impressions and feelings. Miriam is a real person in the fictional world she inhabits and she is also the narrator of the fictional world of *Pilgrimage*, the fictional voice or "imagined writer writing" and the reader of her own story.⁶

Alternating pronominal reference to Miriam and changing modes of thought presentation vary her relationship with the narrator (and reader) and her levels of conscious thought and imagination. It is these linguistic devices which allow and represent the plurality and fluidity of Miriam's consciousness in time,⁷ the immediacy of her past selves, and her ability to be narrated and to narrate. Alternating pronominal reference is **innovative** (it is not unique to *Pilgrimage* but is neither common in fiction nor typical language use) and creates text between pronouns which is unattached to pronominal reference and is therefore **ambiguous** (see page 91).

The continually shifting alignment of the narrator and Miriam might be described, in Erving Goffman's terms, as changes in **footing**.⁸ Footing, according to Goffman, describes the perspective of the speaker in relation to the recipient(s).

A change in footing implies a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the

⁶ "The Dorothy Richardson-equals-Miriam Henderson equation is present in *Pilgrimage* as one possible view and as bait. It is a parallel that Richardson both suggests and complicates in making Miriam occupy the character of a seemingly actual person, as well as that of an imagined writer writing and a reader in the act of reading" (Gevirtz, 1996: 1).

⁷ As quoted in the previous chapter: "Miriam's fluid, plural character, which merges with one environment after another, manifests a spiritual attitude or way of being that Richardson called "feminine" in the foreword, the novels and the film writing" (Gevirtz, 1996: 11).

⁸ These terms of Goffman's have already been drawn into linguistic discussion by McCawley (1988: 754-9), Levinson (1988), and no doubt others.

production or reception of an utterance. A change in footing is another way of talking about a change in our frame for events (1981: 128).

As speakers, we can adopt different registers (1981: 154) and different speaking positions: for example in telling a story, the teller might interrupt the tale “to recap for new listeners” or “to provide ... gratuitous characterizations of various protagonists in the tale” or “to backtrack a correction for any felt failure to sustain narrative requirements such as contextual detail, proper temporal sequencing, dramatic build-up, and so forth” (1981: 152). We can change our footing by shifting “from saying something ourselves to reporting what someone else said” (1981: 151). We might change voice in order to “speak for another aspect of ourselves or for someone else, or to lighten our discourse with a darted enactment of some alien interaction arrangement” (1981: 155). In making changes in footing, according to Goffman, we can always expect to regain our original footing; in making changes “we are not so much terminating the prior alignment as holding it in abeyance with the understanding that it will almost immediately be re-engaged” (1981: 155). Thus, in *Pilgrimage*, the narrator continually changes her footing. She changes her relation to Miriam the character and she changes her position in relation to the reader. She speaks through Miriam’s discourse and through the discourses of other characters. But the basic narrative framework, narrating Miriam as *she* in the past, is continually regained.⁹

Miriam’s consciousness is a **contextual frame** throughout the whole novel and fluctuations of consciousness, the effect of variations in narrative structure, occur as the text aligns itself with Miriam’s discourse to varying degrees.¹⁰ Whilst Miriam’s consciousness is central to the narrative, her discourse is not the only discourse. Miriam’s discourse is embedded in the discourse of the narrator, as are the discourses of other characters. As I mentioned in the introduction (on page 63), the representation of “the language used by characters” is, according to Bakhtin, an

⁹ This is not the basic structure of “March Moonlight”, the final book in the sequence, but read as a part of the series, and making occasional use of the third-person and past tense, I would argue that it, too, emerges from the same framework.

¹⁰ The term ‘contextual frame’ is one I have adopted after Catherine Emmott, who “use[s] the term ‘**contextual frame**’ (or ‘**frame**’) to describe a mental store of information about the current context, built up from the text itself and from inferences made from the text” (1997: 121). The text of *Pilgrimage* must always be read as being what Miriam knows.

essential “form for incorporating and organizing heteroglossia in the novel” (1981: 315). Heteroglossia, or “the diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized” (1981: 262) is how Bakhtin defines the novel itself. Relating to different speech styles, another relevant concept of Bakhtin’s is the **hybrid construction** (1981: 304-5). Hybridization “is a mixture of two social languages within the limits of a single utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor” (1981: 358). In free indirect discourse in *Pilgrimage*, as I will show, the languages of two separate consciousnesses, Miriam’s and the narrator’s, combine in a single utterance. Hybridization and heteroglossia both relate to the idea of language being fundamentally **dialogic**, and are processes through which dialogic exchange is established in the novel:

the significance of words like ‘dialogic’ and ‘dialogue’ in the thought of Bakhtin must not be underestimated, however loosely and contradictorily they are used at times. For Bakhtin any and every utterance is dialogic, an inner polemic, in the sense that it engages with itself in the process of engaging with appropriate words and other utterances (Wales, 1988: 183).

Through hybridization and heteroglossia, dialogization enters the novel, questioning truths and “exposing the social context of discourse” (Bakhtin, 1981: 300).

Miriam can only become a more complex fictional character because of the developing complexity and combination of the discourses which create her: her own discourse at different moments in time, the discourse of the narrator, and the social discourses available to them both. Shirley Rose describes this development in the linguistic structure of the text as representing Miriam’s “growing ability to re-create the emotions and conditions which arouse them through word and picture. She becomes a complex unity of observer, mediator, interpreter, creator, contemplator of her own creation, new interpreter, and so forth, in the perpetual condition of re-experience” (1970: 33). Whilst the earlier books in the *Pilgrimage* sequence are written almost entirely in the third-person, as the style becomes increasingly complex, narrative forms of *I*, and to a lesser extent also *you* and *one*, are introduced. The way Miriam’s discourse combines with the discourse of the narrator, or the

combination of the discourses of her past, present and future selves, also becomes increasingly complex. It becomes more difficult to distinguish Miriam and the narrator: "*Pilgrimage* begins in a very simple style - and is often gently ironic about its serious young protagonist - and gradually becomes more complex as Miriam becomes more aware and sophisticated and starts to write herself" (Tate, 1989: xx). This increasing linguistic complexity or originality (although there is nothing simple about the earlier books) allows for and is necessitated by Miriam's developing intellectual and emotional maturity and her ability to express her individuality.

An outline of the chapter

The main focus of the first half of this chapter (pages 79-107) is on the fluctuating perspective of the narrative, as the relationship between Miriam and the narrator varies with alternating pronominal representation of Miriam (in the first- second- and third- person) and as Miriam matures and becomes less distanced from the narrator. The subtle effects of transitions from *she* to *I*, in reference to Miriam, and the typical separation between pronouns, in *Pilgrimage*, by several unattributed phrases and clauses, are illustrated with reference to an extract from "Dawn's Left Hand". These effects are compared and contrasted with the *she* to *I* alternation in Lorrie Moore's novel *Anagrams*. The problem, in literary criticism, with associating *she* with objectivity and *I* with subjectivity is considered (this association is simplistic, and neither useful nor correct), illustrated with Kazuo Ishiguro's *The Remains of the Day*, in which the unreliability of the first-person narrator leads to different potential readings. Catherine Emmott's (1992, 1997) approach to fictional narrative, particularly her idea of the "contextual frame", is used to explain how *Pilgrimage* remains coherent through pronominal transitions. The effects of *you* as a narrative pronoun are then discussed in relation to an extract from "The Tunnel", where *you* appears both to invite imaginative participation, and to be an instruction. Other effects of *you* are considered, where it is used more consistently and intensively in two short stories by Lorrie Moore. Finally, the effect of *one* as a narrative pronoun which allows for the evasion of personal responsibility is considered in two passages from "Dimple Hill", and, more diversely, in Ishiguro's *The Remains of the Day*.

The main focus of the second half of the chapter (pages 108-42) is on the representation and interrelation of discourses other than the narrator's. That is, the discussion turns to how other points of view or other voices are incorporated in the narrative. Initially, the typical techniques used to represent different modes of speech and thought in *Pilgrimage* are outlined, and the processes and effects of representing speech and thought in fiction are introduced. Essentially, other discourses are embedded in the narrator's discourse and dialogue in literary fiction, whether uttered or inner, is artificial. The crucial distinction between the voices of Miriam and the narrator is the first one to be made, giving rise to discussions on direct, indirect, and narrated representation of Miriam's thoughts, with extensive reference to the text (principally "Pointed Roofs", "Honeycomb", "The Tunnel" and "Revolving Lights"). The complex and subtle layering of levels of consciousness achieved in this way in *Pilgrimage* is then contrasted with another multi-layered narrative, Margaret Laurence's novel *The Fire-Dwellers*, in which the narrator is less obtrusive and different levels of thinking and imagining are achieved through orthographic variation.

Free indirect style is a significant mode in *Pilgrimage*, combining the discourses of the character and narrator (illustrated with an extract from "Interim"). The typical characteristics and effects are discussed, and Bakhtin's idea of "double-voicing" is introduced. Thought representation and double-voicing in Katherine Mansfield's short story "Prelude" is introduced as a contrast to the narrative of *Pilgrimage*. The chapter then focuses on the representation of the speech of characters other than Miriam, looking at narrated, indirect and direct speech, and how the representation of speech is related to Miriam as the perceiving consciousness, mainly in passages from "Backwater" and "Oberland".

In the conclusion to the chapter, the transitions between different time frames in chapters from "Pointed Roofs" and "Dawn's Left Hand" are compared, to illustrate how the representation of consciousness structures the narrative on a wider level.

Miriam as *she* and *I*

The novelist's choice, unlike the narrator's, is not between two grammatical forms [first- and third-person pronouns], but between two narrative postures (whose grammatical forms are simply an automatic consequence): to have the story told by one of its "characters," or to have it told by a narrator outside of the story (Genette, 1993: 244).

The salience of the transition from first- to third-person, or from third- to first-, in *Pilgrimage*, is greatly reduced by various devices and arrangements, which ensure that the particular point at which the change occurs is disguised. Despite the fact that such a change always signals a significant change in the footing of the narrator, this transition might be virtually imperceptible if the reader is not being particularly attentive. The impact of the change is often minimized, for example by the separation of personal pronouns by many unattributed phrases and clauses. I will illustrate this claim, as well as some of the typical effects of *I* and *she* in narration, through the following extract in which I have highlighted pronominal reference to Miriam.¹¹ In the chapter from which the extract, passage 2.1, is taken, Miriam is at the dental surgery and recalling a particular Sunday, which *stood out from the rest with the guiltiest prelude: the going to look in on them [Jan and Mag] on that grilling August Saturday* (4: 205). Whilst the *prelude* is narrated in the third-person, the occasion of Sunday is narrated in the first-person, and the extract covers the transition:

And over that afternoon and evening had lain the deepest spell **they** had known together, for **her** and for Mag at any rate, and **their** happiness and the presence of the exaggerated weather had distracted Jan, insulated her for a while somewhere quite near the unchanging present.

The twilight had come to **them** all, coming home from Slater's, a shared, oh, surely that must have been a fully shared event and marvel; immense summer twilight, heavenly refreshment, sky swept clear of its blaze of light and heat, grown high and visible and kind; buildings and people larger and more kindly than by day. Such an immense turning of day, personal, making to everybody a vast communication, deepening into dusk as **we** walked abreast, three little figures with dusk-white faces and dusk-dark garments, causelessly exulting, towards the morning which

¹¹ A loose-leaf copy of this extract, passage 2.1, is included in Appendix B.

came at once, for **I** slept a rich sweet sleep that paid no heed to the sultry oven atmosphere of **my** room ("Dawn's Left Hand" 4: 209).

Miriam is referred to as one of *them* in *the twilight had come to them all* and as one of *we* in *we walked abreast*. In the text between these two finite clauses (where, in the first, *them* is an oblique position while in the second *we* is the subject) there is no explicit pronominal reference to Miriam at all, thus typically distancing in textual space the pronominal alternation. Although Miriam is not referred to pronominally, she does not, in this intervening text, disappear. She is the mind which is thinking *a shared, oh, surely that must have been a fully shared event and marvel*. The series of nominal groups - *immense summer twilight, heavenly refreshment, sky swept clear of its blaze of light and heat, grown high and visible and kind; buildings and people larger and more kindly than by day* - is also what was there around Miriam and could be observed by her, perhaps even is being observed by her. Similarly, the opening of the following sentence, *Such an immense turning of day, personal, making to everybody a vast communication, deepening into dusk*, is fixed neither to time nor person, but can, in the context of *Pilgrimage*, be interpreted as being what Miriam was thinking about. Thus there is nothing misleading about the appearance of *we* but what it does do is establish a different and definite relationship between the narrator and the experiencing consciousness.

Where the singular first-person is used the narrator is acknowledged as being the same self as Miriam so that there is no displacement of self although there is displacement over time. *I* links the experiencing and the narrating consciousness, and "even when a narrator becomes a 'different person' from the self he describes in his story, his two selves still remain yoked by the first-person pronoun" (Dorrit Cohn, 1978: 144). In *we walked abreast, three little figures with dusk-white faces and dusk-dark garments, causelessly exulting, towards the morning which came at once, for I slept a rich sweet sleep that paid no heed to the sultry oven atmosphere of my room* the narrator is recalling something she did in the past. Although the narrator is one of those three figures, she is still able to view those three figures as if she were seeing them from the outside (Miriam, at the time, may have imagined how they might look to other people).

Stanzel observes that “a first-person narrator not only remembers his earlier life, **but can also re-create phases of it in his imagination**” (1984: 82, my emphasis). This is exactly what Miriam does in the detailed recall of the Sunday morning: she re-creates it in her imagination, and, as narrator, potentially knows more than she does as focalizer. Whether or not events are imagined or re-created, the first-person narrator still maintains a potentially direct link with the past, and the narrative, therefore, has a sense of immediacy. The first-person narrator is linked to the focalizer existing within the represented world (although divided by time) whereas the third-person narrator is not a part of the represented world. What is significant about this connection between the narrator and character in first-person narration, Stanzel suggests, is “the degree of embodiment, of physical presence of the narrator who says ‘I’” (1984: 91).

In third-person narration, the narrating consciousness and experiencing consciousness are separated by both self and time, and the narrator has no physical embodiment in the fictional world. In *And over that afternoon and evening had lain the deepest spell they had known together*, Miriam is the focalizer, just as she is where the first-person pronoun is used, but the story is told by someone who plays no part in the fictional world she narrates. In *I slept a rich sweet sleep*, the narrator was actually and necessarily there.

Subject(ive) and object(ive)

“The alternation of third- and first-person”, according to Jean Radford’s assessment of *Pilgrimage*, “in effect draws attention to the position of Miriam as both the subject/object of discourse” (1991: 117). Likewise, Randall Stevenson describes *she*, in *Pilgrimage*, as objective and *you* and *I* as subjective (1992: 38). Subject and object are rather problematic terms as they have different meanings in different fields of study. Parallels should not be drawn too readily between their philosophical or sociological meanings and their grammatical definitions. To assume parallels is to undermine the significance of the grammatical functions of the pronouns.

It seems that Radford is stating the obvious: Miriam is both talking and being talked about. Stevenson implies that with *I* there is no voice of authorial report, that *I*

is writing and controlling her own story according to her own agenda. However, as I will demonstrate in the discussion of Kazuo Ishiguro's *The Remains of the Day* (1989) on pages 86-9, even the narrative of *I* may be effectively controlled by another fictional voice. Whilst there is a sense in which *she* is external to the narrator, it does not necessarily follow that the narrative will be told objectively. In the following extract from Lorrie Moore's novel *Anagrams* (1988), which will be discussed on pages 85-6) the character's discourse is embedded in the narrator's discourse, so that the description of the teacher's experience is at least in part subjective:

Because the teacher didn't have an official office, she had to have what she euphemistically called 'office hours' in the Student Union Snack Bar on Thursdays from two to four. On this particular Thursday she trudged into the Union with way too much stuff, books crammed into bag and briefcase, department memos she had yet to read clutched with haphazard violence in one fist (Moore, 1988: 86).

Here the discourse is **double-voiced** (see page 127). The colloquial phrases *way too much stuff*, *books crammed into bag and briefcase*, *department memos she had yet to read clutched with haphazard violence in one fist* represent how the teacher herself might describe how she entered the college, and also reveal the narrating consciousness as being empathetic rather than objective, possibly another teacher or a student describing Benna entering the college. It seems that the narrator could at any moment step into the narrative because there is such a strong sense of the narrator being somewhere near the teacher. To read *she* and *I* as objective and subjective is an oversimplification which can lead to claims which are quite unfounded:

Most attracted by the subjective privacy of the mind within, women were also most pressured by a sense of the world without. Even when Miriam is most engrossed in her private thoughts, an awareness of herself from a more objective point of view can still intrude; an awareness of her as 'she' as well as 'I' (Stevenson, 1992: 43).

Miriam can observe herself as an *I* in the past, in which case it is as if *I* is the object of someone else's discourse, and Miriam as *she* is not necessarily observed objectively. Part of passage 2.1, as discussed above, can be used to illustrate this point:

The twilight had come to **them** all, coming home from Slater's, a shared, oh, surely that must have been a fully shared event and marvel; immense summer twilight, heavenly refreshment, sky swept clear of its blaze of light and heat, grown high and visible and kind; buildings and people larger and more kindly than by day. Such an immense turning of day, personal, making to everybody a vast communication, deepening into dusk as **we** walked abreast, three little figures with dusk-white faces and dusk-dark garments, causelessly exulting, towards the morning which came at once, for **I** slept a rich sweet sleep that paid no heed to the sultry oven atmosphere of **my** room ("Dawn's Left Hand" 4: 209).

The first sentence is narrated in the third-person. Whilst *The twilight had come to them all, coming home from Slater's, a shared*, could be read as the narrator's description of events, the next part of the sentence *oh, surely that must have been a fully shared event and marvel* clearly signals that *shared*, at least, is Miriam's discourse. The presence of a subjective, experiencing consciousness in what could be objective third-person narration is exposed. In the final part of the paragraph - *we walked abreast, three little figures with dusk-white faces and dusk-dark garments, causelessly exulting, towards the morning which came at once, for I slept a rich sweet sleep that paid no heed to the sultry oven atmosphere of my room* - Miriam's perception of herself and Jan and Mag as *three little figures with dusk-white faces and dusk-dark garments* might be her perception at the time of experiencing or at the time of narrating. Miriam of the past is potentially the object of the present narrating Miriam's discourse. Furthermore, the poetic language here indicates that the text is part of a literary composition and subject to aesthetic and compositional design. The terms subject(ive) and object(ive) can be used in too many contradictory ways to be useful.

Being outside the self, or seeing the self from the outside, cannot be associated with rationality or objectivity. George Lakoff (1996) illustrates how the concept of understanding what a person is in terms of a thinking Self and a physical and socially interactive Subject (1996: 99) gives rise to contradictory metaphors. In "Sorry, I'm not myself today" (as Lakoff's paper is entitled) and "I was beside myself with rage", the Self is divided from the Subject, which excuses the actions of the Self for which the Subject is not entirely responsible. However, whilst moving outside the Self can mean decreased self-control, moving outside the Self can also mean

increased self-control (Lakoff, 1996: 117), as is illustrated by the expression “you should take a good look at yourself”. Lakoff’s study demonstrates that:

there is not just one single, monolithic, self-consistent, correct cultural narrative of what a person is. Instead, there are many partially overlapping and partially inconsistent conventional conceptions of the Self in our culture (1996: 118).

The main general distinction between these different uses of *she* and *I* as narrative forms is perhaps best described in terms of the corporeality of the narrator rather than the objectivity of the narrative. Where Miriam is referred to as *she* and the narration is in the present, the narrator is more involved than when the past form is used:

Blessedly her pen has remained, during her meditations, poised ready for writing. No need for any movement that might suggest a settling down after an acknowledged disturbance.

Now to retain concentration and its accompanying capacity to see, without looking, everything within her range of vision, and thus present to Richard a meditative mask behind which, while apparently engrossed in an exacting task, she can plumb at leisure the depths of this amazing departure (“March Moonlight” 4: 618).

Despite the increased sense of immediacy, the narrator remains an observer who has no physical embodiment in the narrative.¹² The present form is only used in narration in “March Moonlight”, where it alternates with the past form (and *she* alternates with *I*). The narrative of *Pilgrimage* is both hetero-diegetic (where the narrator is “absent from the story he tells”) and homo-diegetic (where the narrator is “present as a character in the story he tells”) (Genette, 1993: 245).¹³ Miriam exists

¹² In relation to a book she translated, Richardson commented, in a letter to Bryher of November 1931: “My m.s. turned up, for approval, with all the ‘historical present’ cut out because it had worried the American publisher. That made me quite furious. For though the method ... can be abused ... there is I think a great deal to be said for it used with discrimination as my German author uses it. And a great deal, dramatically, is gained. And it applies, perfectly, in the representation of emotions that are common to all humanity & do not change” (1995: 227).

¹³ Similarly, Paul Simpson distinguishes two categories of narrative modes, where A is “narrated in the first-person by a participating character within the story” and B narratives “all possess a third-person narrative framework and are told by an invisible, ‘disembodied’, non-participating narrator” (1993: 55). Simpson makes further distinctions within these modes relating to the attitude of the narrator toward the narrative (positive, negative or neutral). Additionally, narratives with an “invisible, ‘disembodied’, non-participating narrator” can be told in the Narratorial or Reflector mode (Simpson, 1993: 56).

both outwith and within the fictional world and this is a continual complexity of *Pilgrimage*.

She and I in Anagrams

The text discussed in this section provides an interesting contrast and comparison to the *Pilgrimage* text. Lorrie Moore's novel *Anagrams* (1988) is a narrative text in which pronominal reference to the main character switches between the first- and third-person in closer proximity than in *Pilgrimage*, allowing a readier contrast between the two forms. As in *Pilgrimage*, *she* and *I* are used to represent the central character from different positions, and are related to different levels of consciousness, but there is not the subtle transition that can be observed in *Pilgrimage*. The reader of *Anagrams* is more aware of pronominal alternations than the reader of *Pilgrimage*.

In *Anagrams*, the protagonist Benna's real life is less real to her than her imaginary life and is narrated from a distance, in the third-person and past tense. It is rather hazy and more like someone else's life than her own, and it is the use of the third-person and past tense in contrast to the first-person and present tense which creates this effect. In the following extract, Benna is the *I* of the first paragraph and *the teacher* and *she* of the final paragraph:

I've brought candies for him! I bought Christmas candy for him! and I step further away and begin digging, all alone, through one of the bags.

"There's going to be an investigation," says Maple quietly, standing off to one side, all leotard and amethyst; part Horatio, part swizzle stick; and then he brings his hands to his face, turns toward the wall, and sobs.

The teacher's packages slip, and her boots stumble, twisting her ankle. Little stockings and bells have spilled to the floor and are rolling around there. She grabs hold of a table, of a sofa arm - hold on here, hold on here - anything could fly away now. Where on earth does everybody go? (Moore, 1988: 211)

Where Benna is *I* she is talking about herself as herself and where Benna is *she* she is talking about herself as someone else. Paradoxically, perhaps, *she* acts in the real world and *I* operates in real and imaginary worlds. Rather than setting up a simple dichotomy where *she* is 'objective' and *I* is 'subjective' (see the following section),

Benna's world as *I* is more real to her and just as real, for the reader, as her world as *she*. Variations in person allow the story not only to be told from a different perspective, but also for different stories to be told.

The section of the book in which Benna is a teacher is the fifth and final section, and in each of the previous four sections Benna has been someone else. It is implied that her life as a teacher in a community college is her real life, and that all the other lives were only imagined possible lives but they are always taken by the reader as real (fictional) lives. Because the whole narrative is told by Benna, none of it can really be trusted, or alternatively all of it is trusted at the same level, and what is primary is the vividness of the scenes in Benna's mind, whether they are real or imagined. Even when the fact that these scenes and situations are imagined is signalled, the reader still reads them as real, just as they play a real role in Benna's life:

I think, *This* is why a woman makes things up: Because when she dies, those lives she never got to are all going down with her. All those possibilities will just sit there like a bunch of school kids with their hands raised and uncalled on - each knowing, really knowing, the answer (1988: 225).

Whether the narrative pronoun is *I* or *she* the narrator is always Benna, just as the narrator of *Pilgrimage* is always Miriam.

I possibilities in The Remains of The Day

Kazuo Ishiguro's *The Remains of the Day* (1989) is a brilliant example of a narrative text in which the first-person narrator tells his own narrative but is also part of someone else's design. This gives rise to two very different potential readings. As *I*, the butler Stevens is either as innocent as the reader is led to believe, or, alternatively, he brilliantly controls his own narrative, constructing a position for himself in which he is entirely beyond reproach. These are the two extreme positions, and Stevens may, throughout the novel, wander somewhere between the two poles. That he chooses to protect himself may at times be harmless and even amusing, and at other times, this cover may be of a more serious nature. He might be aware of what he is

doing, or he might be unwittingly caught up in a situation which he identifies too late, or he might be entirely oblivious to the situation. The two issues which are central to my discussion here are, firstly, that the reader is never sure which versions of Stevens are playing positions of character and narrator, and, secondly, that depending on how Stevens is interpreted, there may appear to be a consciousness controlling the narrative which is not *I*. That is, where the reader understands more than Stevens unwittingly reveals, the reader might be aware of *I* being part of someone else's design.

The most serious potential accusation against Stevens is that his long-time employer, Lord Darlington, had dubious connections with Nazi Germany. The only way that Stevens can remain loyal to his employer, and defend his own role as an employee, is to claim to have been completely unaware of what was going on. The situation is of course far more complex than this: Stevens may be convincing himself that he was innocent of what was going on at Darlington Hall for his own peace of mind; as a loyal servant he may consider it his duty to protect his employer; as a loyal servant he may not have paid any attention to what he might have thought of as his employer's private affairs; he may be as naive as he makes himself out to be. Stevens is either portraying himself as, or being portrayed as, a man of considerable naïveté. In the following extract, Stevens does seem to be entirely innocent of what he gives away about himself. After the Second World War, Darlington Hall is bought by an American, and Stevens, now employed by the new owner, decides that it is his duty to be amusing because this is what the American wants. He sets about practising jokes so that, when required, he will be able to come up with one on the spur of the moment:

I was serving Mr Farraday morning coffee in the breakfast room when he said to me:

'I suppose it wasn't you making that crowing noise this morning, Stevens?'

My employer was referring, I realized, to a pair of gypsies gathering unwanted iron who had passed by earlier making their customary calls. As it happened, I had that same morning been giving thought to the dilemma of whether or not I was expected to reciprocate my employer's bantering, and had been seriously worried at how he might be viewing my repeated failure to respond to such openings. I therefore set about thinking of some

witty reply; some statement which would still be safely inoffensive in the event of my having misjudged the situation. After a moment or two, I said:

‘More like swallows than crows, I would have said, sir, from the migratory aspect.’ And I followed this with a suitably modest smile to indicate without ambiguity that I had made a witticism, since I did not wish Mr Farraday to restrain any spontaneous mirth he felt out of a misplaced respectfulness (Ishiguro, 1990: 16).

Stevens succeeds only in making himself look rather foolish, through his formal, elaborate English, and his strange approach to humour. His attitude towards what he calls *bantering* is an example of his remarkable inability to interact socially:

Listening to them now, I can hear them exchanging one bantering remark after another. It is, I would suppose, the way many people like to proceed [...] After all, when one thinks about it, it is not such a foolish thing to indulge in - particularly if it is the case that in bantering lies the key to human warmth.

It occurs to me, furthermore, that bantering is hardly an unreasonable duty for an employer to expect a professional to perform. I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done (1990: 245).

Stevens seems momentarily aware, here, that *human warmth* has been absent from his life. No sooner has he touched on this, however, than he turns once again to his role as a butler, his main purpose in life. There is no reason to doubt that Stevens is being anything other than genuine, except that in the context of the narrative Stevens has very good reason to portray himself as naive. If Stevens’s naiveté is indeed genuine, then there must be an external controlling consciousness.

Furthermore, Stevens is unreliable as a narrator. He recalls the event of listening to Miss Kenton (the housekeeper at Darlington Hall) crying on the other side of the closed door, and relates it first to one situation and then another:

I may well have asserted that this memory derived from the minutes immediately after Miss Kenton’s receiving news of her aunt’s death [...] I believe I may have been a little confused about this matter; that in fact this fragment of memory derives from events that took place on an evening at least a few months after the death of Miss Kenton’s aunt (1990: 212).

The actual truth of the matter, the reader can never discover. *I may well have asserted* can mean either 'I may have asserted, but I can't remember' or 'although I concede that one time I asserted'. Stevens's position is not only ambiguous, but, even if he is being honest, we cannot trust his honesty because he is relying on his memory which is not always accurate. Depending on their context, then, narrative pronouns can mean in many different ways simultaneously and their particular qualities are therefore context dependent.

Coherence in *Pilgrimage*

The process of switching from one personal pronoun to another raises the question of how the reader is able to understand to whom the alternating pronouns refer. Narrated thought and direct thought in *Pilgrimage* do not need to be tagged because any represented thoughts are, by default, Miriam's. Catherine Emmott's (1992, 1997) approach to fictional narrative provides a framework for understanding why pronominal variation does not lead to incoherence.

Emmott distinguishes narrative **Referents**, characters, from narrative **Enactors**, characters as they exist at specific times in the narrative (1997:184). Narrative Enactors contribute to the reader's overall **Mental Representation** of a Referent, that is, what the reader knows about the character and how the character exists as a person in the mind of the reader: "both pronouns and nouns refer ultimately to these representations, unlocking the information within these stores and giving the pronouns and nouns real meaning" (1992: 222). The reader will build up a detailed knowledge of any important characters (**Entity Representations**) and will "monitor which characters are together in a location at any particular time" (**Contextual Frames**) (1997: 197). Entity Representations and Contextual Frames (the two kinds of Mental Representation) "explain the behaviour of characters and provide information which enables 'shorthand' forms such as pronouns to be interpreted" (1997: 197). On reading *she* the reader does not look back to the last sentence where there is a possible (linguistic) antecedent for *she* but rather uses what she knows about the context to decide on the most likely Narrative Enactor.

To illustrate Emmott's model of text interpretation I have selected, from my own observations of another text, the novel *The Bone People* by Keri Hulme (1984), an example involving pronominal reference to a character many pages after that character last featured in the narrative. Joe, who has been separated from Kerewin for some months, has the following thought: *E hoa, if only you knew where your smokes went* (Hulme, 1984: 367). In the actual narrative situation the only character present apart from Joe is an old man. Yet the reader knows immediately that *you* refers not to the old man but to Kerewin. This is based on what the reader knows about Joe (that he loves Kerewin and thinks about her a great deal, but believes her to be dead), and on what the reader knows about Kerewin (that she smokes cigars). Cigars are a part of the reader's mental representation of Kerewin, and Kerewin is covertly present because the reader knows that Joe is likely to be thinking about her. This illustrates the amount of knowledge a reader stores about the characters in a narrative, continually monitoring context and **inferring** from the text, thus avoiding the need for frequent explanation and repetition.

The terms Narrative Enactor and Narrative Referent provide a useful means of talking about Miriam: she is a single referent but is manifest as many different enactors, both in character and narrator form. However, what is most significant for my purposes from Emmott's framework is her understanding of pronominal reference as being not to an earlier linguistic form but rather to a Mental Representation.¹⁴ Where there is a switch in pronominal reference to Miriam the resulting complexity and richness do not lead to incoherence. Although there is ambiguity of reference at times, as I will discuss later, this occurs deliberately and to calculated effect, whereas for the most part, the alternation of pronouns does not even create uncertainty.

There is always coherence of a kind in *Pilgrimage* and Emmott provides a means of describing that coherence. Although there might often be no explicit

¹⁴ Emmott is not alone in understanding personal pronouns in this way, although she does provide an approach particularly suited to the analysis of literary fiction. Katie Wales also acknowledges the role of inferencing involved in understanding pronouns: "The greater or longer the gap between 3PP and potential NP 'antecedent', the more likely it is that the addressee will draw on inferential strategies and logical reasoning, as well as other co-textual and contextual clues, in order to give the 3PP a 'meaning'. And the less significant therefore will become the actual syntagmatic relation of anaphora, with a dominating or controlling NP" (Wales, 1996: 28).

reference to Miriam, her presence can always be inferred and she never disappears from the contextual frame. Rather than mystifying, pronominal transitions contribute to the reader's continually developing entity representation of Miriam.

As I have already said, such variations do not usually occur from one clause to the next but are generally separated by a number of unattributed groups or clauses,¹⁵ and the resulting potential meanings are more subtle than in a text where variation occurs within shorter spaces. Although the relation between Miriam's enactors (character and narrator) hangs in the balance, the overall contextual frame is never in any doubt. Where the text remains "ambiguously suspended" it hovers between two or more possibilities.¹⁶ In the passage from "Dawn's Left Hand" discussed above, pronominal references to Miriam in *the twilight had come to them all coming home from Slater's* and *as we walked abreast* are separated by several lines of text in which there is no pronominal reference to Miriam. In this 'in between' text, consisting of nominal groups (*a shared, oh, surely that must have been a fully shared event and marvel; immense summer twilight, heavenly refreshment, sky swept clear of its blaze of light and heat, grown high and visible and kind; buildings and people larger and more kindly than by day. Such an immense turning of day, personal, making to everybody a vast communication, deepening into dusk*), the position of the speaker is uncertain, but not unsettlingly so because of the continual presence of Miriam's consciousness.

The effect of pronominal variation *can* be one of destabilization. Elizabeth Black describes the effect upon the reader of the sudden appearance of a first-person narrator in what had appeared to be a third-person narrative in Muriel Spark's short story "Miss Pinkerton's Apocalypse" (1958):

¹⁵ As Radford observes of another passage: "the passage starts in the third-person and ends in the first, but there are several first-person entries and unattributed sentences ... which might be either the narrator's or the character's. This is typical of Richardson's technique where there are frequently sentences or passages without any grammatical reference at all, observations which are unanchored to any stated subject-position" (1991: 118). Another casualty of the 'unanchored' text, according to Gillian Hanscombe, is the finite verb: "The timelessness of experience, so important to Richardson, is represented by the abnegation of tense altogether; the initial present tense disappears into the temporally unconnected participle" (1982: 58).

¹⁶ "Only where finite verbs or personal pronouns appear can we identify the speaker. Where these clues are missing, the text remains ambiguously suspended" (Cohn, 1978: 73).

The presence of both types of narrator in the same text, with the transition between narrative voices occurring unannounced in mid-paragraph, is unsettling. It suggests that the impersonal voice which has so far conducted the narrative is no more authoritative than any of the other voices in the fiction: it is now seen as a pseudo voice in so far as its claims to authoritativeness may be discounted (1989: 282).

The effect of the transition in *Pilgrimage* is very different: the reader is not disconcerted in the way that Black claims the reader of "Miss Pinkerton's Apocalypse" is. In *Pilgrimage* it is not an aim of the narrator to disconcert the reader. Rather, in *Pilgrimage*, transitions set up different reading possibilities.

The reader is continually aware, throughout *Pilgrimage*, that the entire narrative is closely related to what goes through the mind of the various enactors of Miriam. Miriam is always in the contextual frame so that where there is pronominal reference, whether *she*, *I* or even *you* or *one*, this will always be a reference to the reader's mental representation of Miriam (unless another character is the main focus in which case it will generally be obvious who is being referred to). It is because the reader learns to recognize the many roles of Miriam that the reader is able to interpret varied reference to Miriam, and because of the ready information the reader has in mind, that the pronoun can refer to this always available representation rather than searching for a linguistic antecedent.¹⁷

In the following extract the effect of the transition from the third-person, near the beginning of a paragraph, to the first-person, at the end of the paragraph, is to a certain extent minimized as the pronouns are separated by four sentences without pronouns. What is more, the pronouns, within the paragraph, are in the possessive form (although in the surrounding text they occur as subject and direct object), so are perhaps less prominent. In this passage, Miriam recalls reading a newspaper in Oberland. The recollection takes place when Miriam is staying with the Roscorlas on their farm in Essex. On a stormy day, Miriam is upstairs reading, and revels in the

¹⁷ Elizabeth Knowles discusses how pronominal reference in *Pilgrimage* can be deliberately confusing at times (1998, chapter 2. I read a preliminary version of the thesis, the page numbers of which will not correspond with the final version). Although this issue will arise in the following chapter, this extract, in which *her* can be either Miriam or Harriett, illustrates my point:

'[...] You're not plain,' she [Harriett] gasped.

Miriam's amazement silenced her. She stood back from the mirror. She could not look into it until Harriett had gone ("Pointed Roofs" 1: 24).

experience, despite *a passing sense of treachery, to the wellnigh unlettered life downstairs* (4: 453), which reminds her of reading the Swiss newspaper.

She could remember no further reading in Oberland.

That sacred little newspaper lay forever beneath **her** eyes against the morning-lit, shabby green paint of the little iron-legged table, its leaves so thin and poor that the heavily leaded headings of its little columns seemed set there to give it weight, to prevent its flying away. And it seemed strange that the Swiss, so industrious, having so much at home, being so self-contained, so unrelated, in their middle-European mountain fastness, to the rest of the world, should fuss with newspapers. No odour of culture, no rich flavour of well-earned decadence anywhere, since leaving Paris behind. Did it exist, even down in the lake towns? Could it, with mountains looking on and pure air everywhere? This doubt gave a strangeness to the discovery of intelligibility in the text, drew **my** attention for the first time to the miracle of intelligibility, the taken-for-granted, unconsidered revelation lying behind the mere possibility of so arranging words that meaning emerges from their relationship.

And presently **I** ceased to look for meanings, took a phrase or a single word from its context and let it carry **me** into fresh contemplation of familiar realities. But the origin of that morning's joy had been sudden arrival in surroundings that made even advertisements read like lyrics. The deep joy of this afternoon is born of establishment not so much in a place as in a moment, the moment that began when **I** saw the motionless ridge alight and moving and that now **I** am inhabiting with people who have lived in it all their lives ("Dimple Hill" 4: 454).

The pronominal transition is once more associated with remembering. Where the narration is in the third-person, there is a switch, through a memory, to the first-person, thus linking the narrator in person to the character, and the narration becomes "a pretence of unconstrained remembering" (Chafe, 1994: 227). Again, even where there is no reference to Miriam her presence is implied through phrases such as *it seemed strange*, understood as 'it seemed strange to Miriam' (but 'to me' or 'to her'?), and *Did it exist, even down in the lake towns?* which is clearly something Miriam asks herself. Free indirect discourse provides a link between third- and first-person narration by maintaining the presence of the focalizing consciousness and thereby establishing coherence.¹⁸ From first-person narration it is an easy step to

¹⁸ Coherence is also established, in this paragraph, through patterns in formal structure, for example the repetition but differing meaning of *so* in: *so thin and poor that...*; *so industrious, having so much at home, being so self-contained, so unrelated; so arranging words that...*

direct thought (*the deep joy of this afternoon is born of establishment not so much in a place as in a moment*), involving only a change from the past to the present tense. This direct thought however can easily be mistaken as relating to the time of the narration rather than of the narrative events.¹⁹ The narrative continues in the mode of direct thought for another page until Miriam's musings are interrupted:

A tap on the door. Who was to discover her, not resting but revelling in a fashion that might be considered equally possible either sociably downstairs, or accessibly in that unexplored sitting-room next door? (4: 455)

The noun phrase *A tap on the door* is related neither to time nor person but presented simply as something that is there. Miriam's thoughts are then related in free indirect style and the third-person and past tense are once again restored. Free indirect style is often used transitionally and memories are often used as a means of moving into the first-person so that how the narrative present is related can be altered almost without the reader noticing.

Miriam as you

In the following extract the narrator refers to Miriam initially in the third-person and then apparently in the second-person.²⁰ The pronouns, typically, are separated by a number of unattributed phrases. The use of the second-person pronoun with the past tense is quite unusual in *Pilgrimage* and has various implications for the narrative structure. The pronominal change marks again the movement into a recollection. Miriam is travelling back to London, after her first weekend at the Wilsons, which is a transforming experience for her. Excited by the company, especially of Hypo Wilson, and intellectually stimulated by the ideas which are being discussed and by the atmosphere generally, Miriam feels that *I've got to them at last, the people I ought to be with* (2: 127). She remembers waking up at the Wilsons on the Sunday morning:

¹⁹ Dorrit Cohn notes that direct thought of the past can be confused with the present thoughts of the narrator (1978: 162).

²⁰ This extract, which will be referred to as passage 2.2, is given below, and can also be found in loose-leaf form in Appendix B.

Nearing London, shivering and exhausted, she recalled Sunday morning and the strangeness of it being just as it had promised to be. Happy waking with a clear refreshed brain in a tired drowsy body, like the feeling after a dance; making the next morning part of the dance, your mind full of pictures and thoughts, and the evening coming up again and again, one great clear picture in the foreground of your mind. The *evening* in the room as you sat propped on your pillows, drinking the clear pale, curiously refreshing tea left by the maid on a little wooden tray by your bedside; its fragrance drew you to sip at once, without adding milk and sugar. It was delicious; it steamed aromatically up your nostrils and went straight to your brain; potent without being bitter. Perhaps it was 'China' tea; it must be. The two biscuits on the little plate disappeared rapidly, and she poured in milk and added much sugar to her remaining tea to appease her hunger. The evening strayed during her deliberately perfunctory toilet; she wanted only to be down. It began again unbroken with the first cigarette after breakfast, when a nimble remark, thrown out from the excited gravity of her happiness, made Mr Wilson laugh ("The Tunnel" 2: 129-130).²¹

With *you* and its possessive form *your* the presence of the narrator is marked. The effect of using *you* is that it seems that Miriam is being reminded of what she did.²² Obviously Miriam knows. This kind of repetition, the reliving of an experience, can be achieved neither with the third-person (informing somebody else of what she did) nor the first-person (informing somebody else of what I did). The effect is almost one of the third-person narrator walking into the represented world. With narrative *you*, the reader is very much aware of the narrator's speaking voice. As Morrisette says of Butor's continual use of narrative *you* in *La Modification* (1957): "the voice that says *vous* is less that of the character than of the author or, better still, that of a persona, invisible but powerfully present, who serves as the centre of consciousness in the novel" (1985: 130-1).

There is a displacement of self and of time but the narrator has become a character in the represented world, a phenomenon which Chafe does not actually discuss but for which his scheme is fairly useful. The division of self is emphasized because the 'self' of the third-person narrator has no physical embodiment in the fictional world and so displacement of the self is less apparent. With a first-person

²¹ *Excited gravity*, in the final sentence, is an apparently contradictory collocation. I discuss such collocations in the metaphor chapter and also in the conclusion.

²² *You* is, in Michel Butor's terms "the one to whom his own story is told" (Morrisette, 1985).

narrator there is no displacement of self. Third- to second- to first-person is not a step-by-step progression as the ordinal labels might imply.

There is no explicit connection between the narrator and the character described in the third-person but there is between the narrator and a character in the first-person. Like the first-person, the second-person is related to the immediate communicative situation, and therefore the narrating consciousness is within the contextual frame. For this reason, the second-person does have a physical embodiment in the fictional world, *you* implying an *I*,²³ where this *I* is “the voice that says *vous*”.

The use of *you* establishes two separate consciousnesses within the contextual frame, both the referent of *you* and a speaking voice. The past experience is vivid enough for Miriam to return there, not as her original self, whom she observes, but as the narrator. According to Monika Fludernik, the use of *you* in narrative “destroys the easy assumption of the traditional dichotomous structures which the standard narratological models have proposed”, which distinguish narratives where the narrator is involved at the level of the characters and narratives where the narrator remains external to the world of the characters (1996: 226).

You is used mainly in passages of direct thought, and the example discussed here is a rare example of narrative *you* in *Pilgrimage*. The following extract illustrates the use of *you* in direct thought, where *you* has the effect both of Miriam talking to herself about herself, and also of being generic:

But going out now and again in the holidays, feeling stiff and governessy and just beginning to learn to be oneself again when it was time to go back and not enjoying life . . . your money was spent and people forgot you, and you forgot them and went back to your convent to begin again (“Backwater” 1: 270-1).

Morrisette (1985) discusses the use of *you* in prose and poetry, which emerges only in the twentieth century in a narrative form. *You* phrases can only be, “in the strictest sense”, truly narrative, if they refer to “a single, unique past or present action” (1985: 112, also 122) as *you sat propped on your pillows* does (in passage 2.2).

²³ “While the presence of *I* may or may not imply a *you*, the presence of a *you* always implies an *I*” (Margolin, 1990: 433).

A feature of passage 2.2 which seems to be typical of narrative *you*, is that the passage begins with the generic and moves into the specific. Fludernik states that “the generic use of *you* (that is to say, *you* in the meaning of *one*) is largely responsible for the easy move from the implicit reader address to a reading that reduces its reference to a fictional character” (1996: 229). Fludernik also notes that “generic *you* cannot usually be upheld for very long without referentially attaching itself either to the real reader or to a protagonist” (1996: 230).

Like the feeling after a dance; making the next morning part of the dance, your mind full of pictures and thoughts, and the evening coming up again and again, one great clear picture in the foreground of your mind can be read as describing a general aspect of human experience. The use of *you* here is generic. What is described is how Miriam feels at a particular moment, but it is not unique. She has felt this way before and the narrator presumes other people, potentially including the reader, would feel similarly in the same situation. Thus generic *you* “allows an easy transition into empathy with the protagonist” (Fludernik, 1996: 232).

The evening in your room as you sat propped on your pillows, is a single unique past action, and the pronoun *you* now refers to Miriam at a specific moment. But even where *you* does refer specifically to the protagonist, a sense of reader involvement lingers. In the specific communicative situation it is a mistake to include the reader, and the reader cannot be understood as an addressee. But the reader does ‘hear’ what is being said, in which case the reader is, in Erving Goffman’s terms, at the very least an overhearer and at most an unaddressed but ratified participant.²⁴

I agree with Dwight Bolinger’s idea that *you* invites the listener to be involved (1979), as in his example “you get a lot of snow in the Faroe Islands” (1979: 201). *You* is informal and inviting as a generic pronoun, and the imaginative nature of *you* arises from its impersonal meaning being metaphorical. Bolinger insists that there are not two *you*’s, a personal and an impersonal (1979: 206-9), but that the impersonal meaning is metaphorical rather than established, so “the

²⁴ Goffman distinguishes, in a communicative situation involving more than one recipient (listener), **addressed** and **unaddressed ratified participants**. In contrast to these official participants are the unofficial participants: **by-standers** of varying repute, being either **overhearers** or **eavesdroppers** (1981: 132-133).

connection between personal and impersonal” must continually be renewed (1979: 209). “There appears to be an invitation to the imagination in *you* that is absent in *one*” (1979: 201), an effect which Bolinger illustrates in the following example:

When I say *You do it like this*, I give instructions without insisting on my role as would be the case if I said *I do it like this* and without flaunting my personal knowledge as seems to happen with *One does it like this*. In short, it is a courteous way of inviting you to share a viewpoint (1979: 205).

“The invitation to share a viewpoint” can be an invitation to imagine other worlds, such as David Attenborough’s reference to juvenile peregrines in a television documentary: “You have to be able, in mid-air, to throw your legs forwards, with talons outstretched; and your sibling’s tail makes a good practice target” (*The Life of Birds*, 11-11-98). The use of *you*, to similar effect, occurs in a short story of Richardson’s, “The Wind”, from which Bluemel cites the following extract:

Darkness envelops you, obliterating the walls of your chamber, immense and formless. Your days have dropped and dropped since high summer to this serenest of all the sweetness of the year, this full moment between memory and promise. . . . You waken on such a night to find that you have been carried by dreamless slumber to the heart of tranquillity, surprising consciousness at its richest brimming. . . .

Suddenly in the stillness there sounds away across the marshes a little wailing voice. Five clear dropping notes it utters, and ceases (1997: 141).

You, here, is both an invitation to imagine yourself there and instruction or direction as to what happens to you (this passage is strikingly similar to passage 1.1 discussed in the introduction, although *you* is not used in 1.1).

In extract 2.1 the third-person is restored, with *the two biscuits on the little plate disappeared rapidly, and she poured in milk and added much sugar to her remaining tea to appease her hunger* (and once again, the transition is smoothed over by the use of free indirect style: *perhaps it was ‘China’ tea; it must be*). Yet *she* is used now in the representation of a memory as Miriam recalls Sunday with the Wilsons, referring now to a different Enactor. *You* disguises the movement into the

past, and the transition to another Enactor, just as *you* smoothes transitions from narration to direct thought.

To consider further the possibilities of *you* in narration I will now turn to two of Lorrie Moore's short stories, in which *you* is used consistently, although with the present tense.

***You* in "How to Be an Other Woman" and "The Kid's Guide to Divorce"**

Lorrie Moore is unusual in her consistent use of the second-person pronoun throughout most of the short stories in *Self-Help* (1987).²⁵ Whilst the reader is actively involved in the construction of any fictional world from a narrative text, *you* explicitly invites the imaginative involvement of the reader. *You* is an invitation to the reader to put herself in the position of the person referred to as *you*. The use of *you* gives the impression of a stage director telling an actor how to perform a role, and how to feel as a certain character in a given situation. The technique is highly effective in Moore's short stories because the kinds of roles played are those of people caught up in situations beyond their control. They are neither free nor able to avoid making the choices they make. Furthermore, the stories are written as guides to how to be these people. In a sense, then, each story is a set of instructions. You are told what to do, and told what other people will do. Amongst those written in the second-person are "How to Be an Other Woman" (1987: 1-22), and "The Kid's Guide to Divorce" (1987: 47-52), two stories which I will discuss in this section..

Both of these stories are implicitly moral tales and although deliberately not making any accusations or asking for sympathy, their silence, in this respect, demands a response, and *you* plays a role in asking for this moral assessment. Interestingly, Morrisette comments in relation to two novels in which narrative *you* is used consistently that *you* has implications of moral judgement. In Rex Stout's *How Like a God* (1929), Morrisette describes how "narrative 'you' functions both with and without rhetorical overtones of generalizing, moralizing, or axiomizing; it is an insistent, harsh pronoun carrying a tonality of bitterness and self-reproach (1985:

²⁵ Morrisette describes the creation of an "entire fictional structure ... around a methodical armature of second-person narration" as a "comparatively rare procedure" (1985: 123).

124). And says of Michel Butor's *La Modification* (1957): "that narrative *vous* holds a strong implication of judgement, of moral or didactic address, is a frequent theme of the critics" (1985: 132).

In Moore's "How to Be an Other Woman", a woman who works in an office has an affair with a married man (although it turns out later that he is separated from his wife and the woman he lives with is his girlfriend). There is no surprise in him being married, and the fact is communicated as if it were simply the natural turn of events, and the woman pretends not to care.

After four movies, three concerts, and two-and-a-half museums, you sleep with him. It seems the right number of cultural events. On the stereo you play your favourite harp and oboe music. He tells you his wife's name. It is Patricia. She is an intellectual property lawyer. He tells you he likes you a lot. You lie on your stomach, naked and still too warm. When he says, 'How do you feel about that?' don't say 'Ridiculous' or 'Get the hell out of my apartment.' Prop your head up with one hand and say: 'It depends. What is intellectual property law?' (1987: 4)

In the narrative, the man doesn't tell you he is married, but he does tell you his wife's name, implying that you know, or regard it as inevitable, that he is married. This is reflected in your joking reply which is a response to what he has said about his wife, not what is most important: that he has a wife. Alternative reactions are given but they are not how you react; they are potential reader responses which you do not, or cannot, use. You are not someone who would say '*get the hell out of my apartment*', at least, not at this stage in the narrative. You do eventually tell him to get out of your apartment but only after you have been really hurt by him and no longer think you are in love with him. You can never tell him what you think or how you feel, because even at the end of the book your only response to him is to say that you are fine:

He calls you occasionally at the office to ask how you are. You doodle numbers and curlicues on the corners of the Rolodex cards. Fiddle with your Phi Beta Kappa key. You always, always, say: 'Fine.' (1987: 22)

You recognize what you are doing. In having an affair with him, you have become a *mistress* which both excites and disgusts you:

When you were six you thought *mistress* meant to put your shoes on the wrong feet. Now you are older and know it can mean many things, but essentially it means to put your shoes on the wrong feet.

You walk differently. In store windows you don't recognize yourself; you are another woman, some crazy interior display lady in glasses stumbling frantic and preoccupied through the mannequins. In public restrooms you sit dangerously flat against the toilet seat, a strange flesh sundae of despair and exhilaration, murmuring into your bluing thighs: 'Hello, I'm Charlene. I'm a mistress.' (Moore, 1987: 5)

You have become someone else. You now have a new label with which to define yourself and to be defined by others. It is only when you realize the extent to which you really are just another woman to him that you end the affair. You are, in the narrative, both an individual and also a stereotype: young woman (secretary) has an affair with married man, hopes it might be different, that he might fall in love with her; it ends, she is left alone and hurt, he (I assume) simply moves on.

It is the second-person pronoun which puts the reader in a position of playing the role of the young woman and having to accept all that the woman accepts so that you are even instructed as to how you, as her, feel:

Whisper, 'Don't go yet,' as he glides out of your bed before sunrise and you lie there on your back cooling, naked between the sheets and smelling of musky, oniony sweat. Feel grey, like an abandoned locker room towel (Moore, 1987: 8).

Moore's use of *you* strongly recalls a discussion in Terry Threadgold's *Feminist Poetics: Poiesis, performance, histories* (1997). Threadgold (1997: 125-133) tells the story of a rehearsal for Shakespeare's *Othello*. The rehearsal is an improvisation, and the instructions given to 'Desdemona' and 'Othello' are as follows:

'one of you will sit in the chair - and the other two of us will whisper lines from the play into your ears - one on each side of you - it will be the voices in *your head that you are hearing - and *you can respond with lines from the scene' (1997: 126)

There are examples of both marked (asterisked) and unmarked *you* in the transcript, and the asterisk refers to the following footnote: “*Who are these ‘you’s’:

Desdemona, or the women in the rehearsal room? There is a complicated transference going on here" (1997: 128). Desdemona must defend herself - she is accused by Othello and the director, whispering "poison" into her ear (1997: 126), of being a whore - with words given to her by the text. But the text does not offer her any protection and the actor breaks down in tears. As a woman playing a woman she is given no power or control, and the director comments: "'If there's nothing to build it on - to build a defence on - that's the madness isn't it - *you don't know where it's coming from - that's the problem -'" (1997: 127-8). Although Desdemona refers to herself as *she*, others refer to her continually as *you*:

(Desdemona) '...she's so bewildered - and it's the outrage -'
(An observer) 'And he's so mad - there's nothing *you can do -' (1997: 127).

You, in the various examples given above is both Desdemona and the actor playing Desdemona, as well as other women in the rehearsal room imagining themselves, as women, in the position of *you*. "The actor playing Desdemona is herself as a woman as much as she is Desdemona" (1987: 130), which is why she becomes so distressed:

In performing the narrative and its discourses as theatre, actors constantly re-embody, re-enact, as the genre of theatrical performance, the misogyny and racial hatreds of centuries of different embodied and historically located and socially specific stories of things, which cluster around and find new realizations in and through this one (Threadgold, 1997: 128).

You is both the actor and the character she is playing and this is the case with *you* in Lorrie Moore's short stories. *You* is a character in a story but the reader is also invited to be *you*, which is why Moore's stories are so involving.

It may be because the reader cannot separate herself from the *you* character that I assumed that the child in Lorrie Moore's short story "The Kid's Guide to Divorce" was a girl until I realized that the child could in fact be a boy. In this story the future tense is used to increase the sense of inevitability of events: whatever the child's mother does is entirely predictable. The future tense seems to signal not only what the mother will do but also that the child knows what the mother will do. The

television programmes are also predictable, with the implication that television is repetitive and that the child has watched too much:

The police will be in the cemetery looking for a monster. They won't know whether it's the mummy or the werewolf, but someone will have been hanging out there leaving little smoking piles of bones and flesh that even the police dogs get upset and whine at (1987: 51).

The child, as with other characters, may in some ways be a stereotype, but the reader empathizes with the child as an individual. It is the detail of the characters' lives which makes them plausible - allowing the reader to experience what it is like to be, for example, this particular child and not just any child whose parents are divorced. This is in line with Monika Fludernik's claim (made in relation to Moore's "How to be an Other Woman"): "as second-person texts proceed to fill in more and more specific information about the *you*, with the *you* starting to acquire a job, a family, a specific age, idiosyncratic interests and attitudes, the status of this *you* as a fictional persona becomes increasingly clear" (1996: 227). Whilst there will be aspects of the child's life which might be true of other children whose parents are separated, the situation, for this person, as an individual, is unique:

When the popcorn is all gone, yawn. Say: I'm going to bed now.
Your mother will look disappointed, but she'll say, okay, honey.
She'll turn the TV off. By the way, she'll ask hesitantly like she always does. How did the last three days go?
Leave out the part about the lady and the part about the beer. Tell her they went all right, that he's got a new silver dart-board and that you went out to dinner and this guy named Hudson told a pretty funny story about peeing in the hamper. Ask for a 7-Up (1987: 52).

Whilst the references to junk food, too much television and too many late nights might be stereotypical features of bad parenting, the specific details which pass through the child's mind draw a vivid picture of a unique life. The narrative consists mainly of dialogue and short narrated sections referring for the most part only to the immediate activities, yet a great deal can be inferred about the child's life.

The reader plays the double role of being a child and perceiving that child from the perspective of an adult. As a child, you are powerless to do anything about the situation, and as an adult playing a child you are able to see what is going on but

you are outside the narrative and not able to act. That is, as an adult reader you perform a narrative which re-embodies and re-enacts stories you recognize, stories which you might wish to confront but which will always be newly realized in the performance of the narrative.

Miriam as *one*

The generic pronoun *one* is used frequently in passages in the later books of *Pilgrimage*. *One* is used specifically to refer to Miriam, having the effect, as with *you*, and even with *I* in direct thought, of Miriam talking to herself. Yet it also has a generic sense which often seems to be exploited. In the following passage Miriam talks about her sister Sally, and housework, with Miss Roscorla:

‘She sighs, and say [sic] she could do *all* the work in *half* the time, and without turning the house upside down.’ Neither what Sally had said, nor her way of expressing herself, but carrying on the topic, sounding like the overheard talk of brisk, household women. ‘It’s nothing,’ Sally had said, looking potentially eloquent, but finding, in the hidden reaches of her lonely housewife’s mind, only crowding experiences, unanticipated and incommunicable; from imagining which, when drawn towards them by her eloquent silence, one had flinched away, wanting to ignore and forget. And now, to make suitable conversation, one seized and misrepresented her as the user of terse, condemnatory phrases and, in misrepresenting also oneself, threatened the afternoon’s treasure, the sense of the sure approach of Sunday that had kept one haunting house and garden, within sight of the cheerfully keyed-up activities of the hired workers and within hearing of the kitchen din (“Dimple Hill” 4: 486-7).

One is typically used only in the description of habitual actions, for example ‘one doesn’t say that kind of thing’. Miriam uses *one* to refer to single, past events, as in *And now, to make suitable conversation, one seized and misrepresented her as the user of terse, condemnatory phrases*, with the implication perhaps of habitual action (‘I misrepresented her in a way that is typical of people making conversation’). Through the use of *one*, Miriam includes herself in a general grouping and the slight she feels she causes to her sister by making her out to be a particular kind of person becomes a trap which anyone might have fallen into had they been in the same situation. As Fludernik says (although not of *Pilgrimage*), “the use of the indefinite

pronoun helps to disguise the protagonist's responsibilities or to thematize her unwillingness to face up to her actions and feelings" (1996: 232-3).

One alternates with *I* in narratives to make generic statements which might include the reader, but without the polite invitation of *you*. The effect of *one* is illustrated by a comment made by Fromm in Richardson's biography: "One would like to know what her feelings were as she read through the thousands of words that testified to the impact made upon the world by the little man she had met in 1896" [H.G. Wells] (1994: 374). *One*, here, is Fromm, and the suggestion is that Fromm would like to know this and so, therefore, will the reader.

One is not always used in a context where it might appear that Miriam wishes to excuse herself. Indeed, in the text following this particular extract, still on the subject of housework, *one* is used with a fluctuating generic or specific emphasis but without a sense of excuse. Here the first use might be described as narrative *one*, as it refers to a single completed past action but the second may either refer to a specific activity of Miriam's or to a potentially general activity:

This morning, when first one had discovered it, it had seemed the deepest, most secret niche in the homestead. Remote, although its door opened on the hall opposite to that of Mrs Roscorla's room; made remote by exactly the obstructive oak that screened it from the outside world and screened one's escape through the french window along the little path skirting the house and leading direct to the little walled garden.

'I think,' said Miss Roscorla, stirring her tea, and the longing to hear what she was about to say ran neck and neck with the desire to arrest her and to laugh, as so often, upon this opening for communication, one had done with Amabel, over a mutual conviction of the inadequacy of speech, 'Eliza rather enjoys making herself look like a sweep.'

And she sent across the room, for oneself alone, her loveliest smile, the one invariably projected from her place at the head of the table, down the length of the dining-room to meet the in-coming Richard, a deep, deep radiance come forth to meet him and not again, so long as he was in the room, fully retiring (4: 488-9).

The first occurrence of *one*, in *one had discovered it*, is specific. The second can be both general and specific: *the obstructive oak that [...] screened one's escape through the french window*.²⁶ The next refers specifically to Miriam but in relating a

²⁶ This use of *one* is quite unusual and it is interesting that, as Cohn points out, Virginia Woolf also uses *one* in a specific sense in *To The Lighthouse*: "When was this terror, this hatred? Turning back

repeated incident: *as so often [...] one had done with Amabel. Oneself in she sent across the room, for oneself alone, her loveliest smile, is Miriam, or, potentially, the in-coming Richard.*

One in The Remains of the Day

One can be used in various different ways within a short piece of text. In this section I will briefly survey some of the uses of *one* in Kazuo Ishiguro's *The Remains of the Day*. The use of *one* to disguise individuality relates to the whole problem of the protagonist: that Stevens does not acknowledge, and perhaps does not even perceive, his own personal involvement in the main events of the narrative.²⁷ The use of *one* often seems unusually humble, as Steven even considers his own experience general rather than personal (in contrast to the more typical effect of *one* described by Bolinger as flaunting personal knowledge, 1979: 205):

my father had opened his curtains and was sitting, shaved and in full uniform, on the edge of his bed from where evidently he had been watching the sky turn to dawn. At least one assumed he had been watching the sky, there being little else to view from his small window other than roof-tiles and guttering (1990: 64).

In the use of *one* (is this what anyone else would have assumed?) Stevens is perhaps looking for confirmation of his judgement. It is typical of Stevens that he should attach such importance, or be so meticulous, about such a trivial detail, so that even in this case he does not want to appear to have drawn any hasty conclusions. However, the reader can infer a number of very different possibilities from this statement. Possible inferences range from Stevens feeling a moment of genuine sympathy for his father dying alone in a small room (and the tone is therefore humble), to a carefully concealed outrage that his father, who has worked for others

among the many leaves which the past had folded in him, peering into the heart of that forest where light and shade so chequer each other that all shape is distorted, and one blunders, now with the sun in one's eyes, now with a dark shadow, he sought an image to cool and detach and round off his feeling in a concrete shape" (1978: 44). *One* here is both general and specific, and the use of the present tense and *one* describes a situation anyone might find themselves in, a particular atmosphere of light and shade, but there is only one specific experiencer of this.

²⁷ Fludernik also refers to *The Remains of The Day* (1990: 154) for an example of *one* in "discourse situations that require politeness, reticence or deliberate ambiguity" citing Stevens's use of *one* in direct speech (1996: 232).

all his life, deserved more than this. The dryness of the statement is Stevens's way of talking and it may or may not reflect how he feels.

The use of *one* in the following refers to butlers, or, more specifically, to the habitual activities of butlers in the past, *one* giving a sense of the formality of 'butler-speak':

Not so long ago, if any such points of ambiguity arose regarding one's duties, one had the comfort of knowing that before long some fellow professional whose opinion one respected would be accompanying his employer to the house, and there would be ample opportunity to discuss the matter (1990: 17).

Stevens creates a past world of butlers, a magnificent yet select group of men, of whom he is a follower. His is the only voice, however, and although he continually implies his own professional proficiency, it is not confirmed by anyone else. Although there is no evidence contrary to his claim of professional excellence, the general uncertainty of the entire novel may make the reader cautious about accepting anything at face value.

In the following and final example, although I have not exhausted the various uses of *one* in this novel, *one* is used where Stevens appears to be avoiding any connection between himself and emotion, on the very delicate subject of Miss Kenton, the house-keeper. *One* covers his personal admission of feeling rather flustered in anticipation of seeing Miss Kenton once again:

It was unfortunate, then, that I could not for much of the time give to them the attention they warranted; for one may as well declare it, one was in a condition of some preoccupation with the thought that - barring some unseen complication - one would be meeting Miss Kenton again before the day's end (1990: 211).

One can, therefore, have a variety of effects depending on the context of its use, relating to individuality or independence of action. In *Pilgrimage*, the use of *one* alongside *she*, *I* and *you* to refer to Miriam creates other states of being and positions from which to speak - a change in (Goffman's) footing - and is an important aspect of the complex expression of consciousness.

Representing other discourses in *Pilgrimage*

Interior Monologue! What neat 'definers' these Americans are.²⁸

Representing speech and thought in narrative fiction is "a means of varying point of view, tone and distance" (Leech and Short, 1984: 348) and different modes of representation, or the inclusion of other discourses, can be distinguished by formal characteristics such as tense, deictic adverbials, personal pronouns and tagging. It is essential to recognize that any models based on formal characteristics, if they are to remain practicable and applicable to a wide variety of texts, cannot be exhaustive. Geoffrey Leech and Michael Short state that "it is not easy to pin down and catalogue the many variations of point of view achieved through manipulation of the author's voice in relation to the voices of participants in the fiction" (1984: 350), although this is exactly what they attempt to do. Even if such a system were devised it still would not account for the different potential effects of these categories in infinitely variable linguistic contexts.

Typically, dialogue presentation is divided into three broad categories, or modes, "in order of increasing approximation to verbatim language" (Chafe, 1994: 247): "narrated" (or "referred-to"), "indirect" and "direct". These are generally agreed on by Leech and Short (1981) and by Chafe (1994), and are evident also in the work of Dorrit Cohn (1978) and Gerard Genette (1980, 1988), whose approaches help to illustrate still further the functions of dialogue in fiction. These three main categories distinguish the basic functions or effects of dialogue in the novel. The effects of further distinctions are rather more specific to individual texts. Wherever it is appropriate and illuminating I will use terms or concepts, explained or defined as they occur, from various approaches, to bring out different aspects of narrative structure in *Pilgrimage*.

Narrated speech (or **thought**) is speech that is talked about, where the topic of conversation may or may not be mentioned, but where the words used are the narrator's words and cannot be attributed to the speaker. **Indirect speech** (or **thought**) is speech rendered or represented by the narrator, where the nature of the original utterance might be reflected, perhaps even in its original form, but where the

²⁸ Dorothy Richardson, in a letter to P. Beaumont Wadsworth, May 6th 1931 (Fromm, 1994: 212).

utterance is displaced in time and self from the original speaker. **Direct speech** (or **thought**) is speech reported - indeed, quoted - as the actual utterance made by the speaker, unaltered by the narrator except in the translation of the spoken words into written words.

I will now illustrate, briefly, the preferred realizations, in *Pilgrimage*, of each of these three modes. I am specifically talking about typical or characteristic realizations of categories of speech which it makes sense to distinguish in *Pilgrimage* (because these categories have distinguishable functions and effects), and not attempting to set out an approach to cover modes of speech and thought presentation in all fiction. The examples given here all appear again throughout this chapter in the more extended passages from which they were taken.

In the narrated mode, the activity of speaking is usually explicitly referred to (a), whilst the process of thinking is rarely referred to, although it may be (b), and must usually be inferred as thought by the reader (as in c).

- a) The sisters talked quietly ("Backwater" 1: 189)
- b) She contemplated her thoughtless simile ("Revolving Lights" 3: 335)
- c) the revived Specks marshalled themselves more and more clearly ("Revolving Lights" 3: 335)

Whilst indirect speech in *Pilgrimage* is typically tagged (d), indirect thought is usually in what is called free indirect style, where the thought process is not explicitly realized but can be inferred (e).

- d) demanding angrily [...] how it was possible to be too individualistic ("Deadlock" 3: 149)
- e) What did they think of the trams? ("Backwater" 1: 189)

Direct speech is nearly always in inverted commas and usually tagged (f), and if not the speaker's identity is either easily recoverable from the context, or, more rarely, deliberately obscured (g). Direct thought, or interior monologue, is typically untagged (h) and rarely in inverted commas, and where it is, its effects are very different (i).

- f) 'No doubt, my dear, oh, no doubt,' said Miss Jenny ("Backwater" 1: 189)

- g) 'How old is Miriam?' (ibid)
- h) I am back now where I was before ("The Tunnel" 2: 13)
- i) 'I suppose I'm a new woman—I've said I am now, anyhow,' she reflected ("Honeycomb" 1: 436).

In all three modes, the act of speaking is usually referred to and the act of thinking is not. The most obvious reason for this is that Miriam is the only character whose thoughts are narrated, so she can always be assumed to be the thinking mind. Miriam is the focalizer and it is what she hears/thinks/feels that is important, and her thoughts are often represented. The thoughts of other characters are not represented because Miriam cannot really know them, but she can hear speech, so speech is frequently represented, and tagging realizes a speaker's identity or way of speaking. There are more complex reasons for the preference of different linguistic forms for the representation of uttered and inner speech. Although they can potentially be expressed in the same way, they are realizing two different types of phenomena, as will be discussed in the following section.

Uttered and inner speech

In depicting the inner life, the novelist is truly a fabricator (Cohn, 1978: 6).

Speakers in the displaced mode may pretend to be representing experiences that are closer to those of an extroverted consciousness in either or both of two ways. One device of this sort is the *historical present*; the other is *direct speech* (Chafe, 1994: 207-8).

In narrative fiction, the story is told by a narrator, and this speaker always "retains the ability to speak and tell his story" (Adams, 1985: 72). Pronominal variation in *Pilgrimage* can be read as a means of shifting the footing of the narration, because it alters the stance or alignment of the narrator, thus changing the way the narrative is told. Another way in which the footing can be varied is for the speaker to apparently give the floor, temporarily, to another speaker. Other dialogues, spoken and internal, are embedded in the narrator's telling of a story, thus introducing "one text within another" (Sinclair, 1981: 77): "the narrative text constitutes a whole, into which, from the narrator's text, other texts may be embedded" (Bal, 1992: 142-3).

For this reason, whilst I agree with David Lodge in his drawing of a traditional distinction between two modes of verbal narrative, “the report of characters’ actions by a narrator and the presentation of the characters’ own speech in dialogue” (1990a: 96), it is important to stress that it is still the narrator who presents “the characters’ own speech in dialogue”. The narrator’s discourse is primary and the characters’ discourse is secondary (Genette, 1983: 62). The disappearance of the narrator is only apparent, and although in dialogue the narrator is seemingly not responsible for the actual words spoken, s/he is still responsible for their inclusion in the narrative. The words are not “simply reproduced”:

The problem in the novel is partly that of different voices, but far more acutely that different parts of the work occupy different ontological and epistemological levels, one for which the narrator makes himself directly responsible, and the other in which he disappears and the words of the characters are simply reproduced (Hough, 1978: 46-7).

As Carmen Caldas-Coulthard points out, reported talk, whether factual and fictional, always “has a different purpose from an original communicative event” (1994: 297). Rather than reading “an increase in dialogue” as being related to “the withdrawal of the narrator” (Stanzel, 1984: 188), it is perhaps more useful to understand the use of dialogue as expressing “changes of point of view” (Uspensky, 1973: 32). That is, the apparent embedding of other mental spaces within “the basic mental space”, which is “the reality of the narrator” (Sanders and Redeker, 1996: 295): “linguistic markers, such as indicators of quotation and focalization, create new spaces within the narrator’s reality; that is, they represent information from a character’s subjective point of view” (1996: 295).

In a fictional context, dialogue is a device with which the narrator can, in Chafe’s words, as quoted above, “**pretend** to be representing experiences that are closer to those of an extroverted consciousness” (1994: 207, my emphasis). Chafe’s reading of dialogue is central to my discussion, as he describes, succinctly, two crucial aspects of dialogue: its main effect, which is the immediacy of an experiencing consciousness; and a fundamental aspect of its nature, that it is a pretence. Michael Toolan also recognizes both the artificial nature of dialogue, and

also the “embedding” (although this is not Toolan’s term) of the character’s speech within the narrator’s speech:

It needs to be acknowledged at the outset that fictional dialogue is an artificial version of talk, partly shaped by a variety of aesthetic and thematic intentions and conventions. The artifice emerges in many ways, but perhaps pre-eminent is the continued presence behind the direct-speech dialogue of fictional characters - though we often ignore this in reading - of a teller addressing the reader. That teller (author or narrator) will have his or her own aesthetic and thematic goals, and will intend to highlight this, conceal that (Toolan, 1990: 275).²⁹

Dialogue can be evocative of “conversational tones and turns of phrase” (Nash, 1998: 36) but it has a role in a literary composition and “permits, if the writer wants to use them, long sentences, with subordinate clauses, with parentheses, with the rhythmic parcellings of elaborate punctuation” (Nash, 1998: 36).

It is because the representation of dialogue in fiction is from the start a pretence that the inner thoughts of characters can be verbalized or presented as if they were verbal from the outset. Speech is in the first instance verbal and vocal, whilst thought is both verbal and non-verbal - and certainly not vocal. The extent to which thought can be verbal is highly context dependent and a matter way beyond the scope of this study. According to Cohn, reading “the techniques for presenting consciousness” in the same frame as “the techniques for quoting spoken discourse” carries “too far the correspondence between spoken discourse and silent thought” (1978: 10), as it ignores “the entire non-verbal realm of consciousness as well as the entire problematic relationship between thought and speech” (1978: 11). Consequently, Cohn’s *Transparent Minds* (1978) covers only modes of thought, rather than uttered language, and is a detailed study of the potential effects of different modes of thought presentation in different contexts.

Leech and Short, on the other hand, base their approach on the stylistic conventions of writing speech and thought, resulting in a model which, perhaps over-elaborately, makes exactly the same distinctions for thought as for speech. “The novelistic convention” as Genette claims, “is that thoughts and feelings are no

²⁹ It is worth pointing out that the teller in a factual context will also “highlight this, conceal that”. “Factual reporters”, as Caldas-Coulthard says, “can distort what was said in the first place” (1994: 302), and reported speech is always a “cleaned -up version of real talk” (1994: 297)

different from speech” (1993: 171). Whilst there are both verbal and non-verbal aspects of thought, in fiction, thought, like speech, must be presented linguistically either as ‘text’ or ‘as an act’ (Bal, 1992: 142). In Genette’s terms, “narrative always reduces thoughts to either speeches or events” (1988: 63).

Whilst the same conventions are available for representing thought and speech, different devices are preferred for each as their effects differ (there are marked preferences, in *Pilgrimage*, for the expression of thought, and different preferences for the representation of speech). Speech and thought can *do* different things in narrative. These differences are essential to Chafe’s approach, as he distinguishes between speech and thought in terms of the representation of immediate and displaced consciousness, moving away from the preoccupation “with representations of speech and thought - language conveying other language ... for [their] own sake” (1994: 196).

The discourses of Miriam and the narrator

Where an act of thinking is explicitly realized, the reader is reminded that Miriam’s consciousness does not coincide with the consciousness of the narrator. This separation of Miriam from the narrator allows her to be represented with humour or irony or indeed any perspective which can reveal that Miriam, as character in the narrative, is not simply representing herself. The following example is from a passage in “Pointed Roofs” where Miriam, recently arrived at the school in Hanover, observes each of her new companions in turn. Miriam studies the two Martin sisters, first the elder and then the younger:

The younger was thin and pale and slightly hollow-cheeked. She had pale eyes, cold, like a fish, thought Miriam. They both had deep hollow voices (“Pointed Roofs” 1: 39).

The younger was thin and pale and slightly hollow-cheeked and they both had deep hollow voices are both the narrator’s description and also implicitly what Miriam notices. *She had pale eyes, cold, like a fish* is explicitly realized as being what Miriam thought and also sub-vocally verbalized, although there is an overlap with the

narration.³⁰ That is, the exact point at which the discourse becomes Miriam's cannot be determined. The return to narration is also ambiguous. Miriam may or may not have verbalized *deep hollow voices*. The following example from the same passage also draws attention to Miriam's discourse being embedded in the discourse of the narrator, and again there is no clear point at which her discourse can be distinguished from the narrator's discourse:

The four Germans, who had neither stared nor even appeared aware of her existence, talked cheerfully across the table in a cheerful exchange that included tall Fräulein Pfaff smiling her horse-smile—Miriam provisionally called it—behind the tea-urn, as chairman ("Pointed Roofs" 1: 37).

The reader can assume that the *four Germans* are mentioned not simply because they were there, but because Miriam was aware that they were there. The verbalization of the experience, however, is the narrator's, since there is no indication that it is Miriam's, in contrast to the reference to Fräulein Pfaff's *horse smile*, which is signalled as being Miriam's verbalization. This is how Miriam described this smile of Fräulein Pfaff's to herself as she sat at the supper table. *Miriam provisionally called it*, although referring to only one phrase, throws her focalization across the surrounding text yet also spreads some confusion across the surrounding discourse. For example, did she think of Fräulein Pfaff as the *chairman* at the same time? Drawing attention to what *is* Miriam's discourse signals to the reader that there is another discourse which is not Miriam's.

Miriam's discourse

In neither of the above examples is Miriam as self-consciously aware of her thoughts as she is in the following extract from an after-dinner scene at the Corries (by whom she is employed as governess). Here, Miriam's discourse is represented as direct thought, signalled by reference to the act of thinking as well as by inverted commas

³⁰ The interesting repetition of *hollow* and *pale* here is quite typical of *Pilgrimage*. In *thin and pale and slightly hollow-cheeked*, *pale* is a general description of the younger Martin, presumably her complexion or possibly her hair (contrasting with *the elder was dark*), and *hollow* refers to the sunken-in appearance of her cheeks. *Pale* is repeated in *she had pale eyes*, where this time it refers to a specific feature, the quality of which must be quite different from pale skin or hair. The second use of *hollow* is in *they both had deep hollow voices*, modifying a sound rather than an aspect of her appearance.

to highlight the quoted text. Whilst this is an unusual mode in *Pilgrimage* generally, it is used quite frequently in this chapter of “Honeycomb”, perhaps because a particular effect is sought throughout the chapter. Miriam has dined with the Corries and several of their friends, and is now playing billiards with the men, partnering Mr Corrie. Miriam sides herself with the men, *with whom she was linked in the joyous forward-going strife of the game* (1: 435), and scorns the women, *small and cringing, with cunning eyes*, who remain seated in the sofa corner (1: 436):

‘It’s a pleasure to see you smoke,’ murmured Mr Corrie fervently, ‘you’re the first woman I’ve seen smoke *con amore*.’

Contemplating the little screwed-up appreciative smile on the features of her partner, bunched to the lighting of his own cigarette, Miriam discharged a double stream of smoke violently through her nostrils—breaking out at last a public defiance of the freemasonry of women. ‘I suppose I’m a new woman—I’ve said I am now, anyhow,’ she reflected, wondering in the background of her determination how she would reconcile the role with her work as a children’s governess. ‘I’m not in their crowd, anyhow; I despise their silly secret,’ she pursued, feeling out ahead towards some lonely solution of her difficulty that seemed to come shapelessly towards her, but surely—the happy weariness of conquest gave her a sense of some unknown strength in her.

For the rest of the evening the group in the sofa-corner presented her a frontage of fawning and flattery (“Honeycomb” 1: 437).

Miriam is highly aware of what she is doing and thinking. She is extremely self-conscious because she is deliberately acting in a slightly outrageous way. Her clear ideas of the moment are expressed as direct thought, for example ‘*I suppose I’m a new woman—I’ve said I am now, anyhow,*’ she reflected, whilst the vague worries which she pushes aside are narrated: *wondering in the background of her determination how she would reconcile the role with her work as a children’s governess*. The second example of direct thought is likewise followed by narrated thought, presumably the un verbalized doubts or worries beneath the conclusive, confident role: ‘*I’m not in their crowd, anyhow; I despise their silly secret,*’ she pursued, *feeling out ahead towards some lonely solution of her difficulty that seemed to come shapelessly towards her*. Direct thought, where it is in inverted commas, is the thinking character’s discourse, interwoven here with the discourse of the narrator representing another level of Miriam’s consciousness. Laurence Bowling describes

interior monologue as representing “a character’s life *farthest from* the unconscious”, “on the thought level of consciousness and in the form of language” (1950: 334, 335). Stream of consciousness, on the other hand, represents less conscious thought, including “such non-language phenomena as images and sensations” (1950: 334), and “any attempt on the part of a writer to make a character *think* this non-language material into language form (that is, into interior monologue) sounds awkward and unreal” (1950: 337). What Bowling usefully illustrates, is that there are vast areas of the consciousness which interior monologue, using a character’s own discourse, cannot tap, but which a narrator’s discourse potentially can. The extract from *Pilgrimage* illustrates the different levels of thought represented by the different modes of presentation.

Further contrasting the distinction, in the extract, between direct thought and narrated thought, both *reflected* and *pursued* could introduce quoted speech. Additionally, *said* in *I’ve said I am now, anyhow* refers to the activity *discharging a double stream of smoke*. There is a destabilization of the verbs *said*, *reflected* and *pursued* and the acts they represent, setting up a poised ambiguity. The usual distinctions made between different processes of perception are, in *Pilgrimage*, frequently destabilized, blurred or even, as I discuss in the chapter on metaphor, done away with entirely.

More typically, in *Pilgrimage*, the fact that the text has moved from the narrator’s to Miriam’s discourse is not explicitly signalled by tagging or inverted commas but can be inferred from the change from the past tense to the present tense and from third-person pronouns to first- or second-person pronouns, as in the extract discussed in the following section.

Interior monologue

The following passage is more typical of a gradual transition from narration to direct thought, or perhaps better in this context, interior monologue (despite Richardson’s disparagement of the term, I find it a useful one in the analysis of her style). The transition is assisted by the use of free indirect discourse and the pronoun *you*, as I

explain below. Miriam, here, has just moved into a rented room, which she has seen once before, in Mrs Bailey's house on Tansley Street.

She closed the door and stood just inside it looking at the room. It was smaller than her memory of it. When she had stood in the middle of the floor with Mrs Bailey, she had looked at nothing but Mrs Bailey, waiting for the moment to ask about the rent. Coming upstairs she had felt the room was hers and barely glanced at it when Mrs Bailey opened the door. From the moment of waiting on the stone steps outside the front door, everything had opened to the movement of her impulse. She was surprised now at her familiarity with the detail of the room . . . that idea of visiting places in dreams. It was something more than that . . . all the real part of your life has a real dream in it; some of the real dream part of you coming true. You know in advance when you are really following your life. These things are familiar because reality is here. Coming events cast *light*. It is like dropping everything and walking backwards to something you know is there. However far you go out, you come back. . . . I am back now where I was before I began trying to do things like other people. I left home to get here. None of those things can touch me here.

. . . The room asserted its chilliness ("The Tunnel" 2: 13, aposiopesis in original).³¹

The opening sentence, *She closed the door and stood just inside it looking at the room*, is narration and the sentence *all the real part of your life has a real dream in it* with present tense *has*, introduces the possibility of direct thought. The first-person pronoun, however, does not appear until *I am back now where I was before I began trying to do things like other people*, suspending any definite conclusion of the text as direct thought until virtually the end of the paragraph. The transition from the narrator's discourse to Miriam discourse does not occur at any definite point. In the early part of the paragraph, Miriam's discourse is potentially rendered indirectly from *It was smaller than her memory of it* onwards.

It was smaller than her memory of it is what Miriam was thinking, yet there is no explicit reference to the thought process, and it is probably the narrator's verbalization. Miriam remembers the room and is able to equate the room she remembers with the room she now stands in. 'It was smaller than she remembered it' would imply, assuming she is in the same room, that she was mistaken. *It was*

³¹ There is a loose-leaf copy of this extract, passage 2.3, in Appendix B.

smaller than her memory of it does not have the same negative implications: the room in her mind *is* smaller.

She was surprised now at her familiarity with the detail of the room is the narrator's verbalization of Miriam's thoughts. Separated from this clause by aposiopesis, . . . *that idea of visiting places in dreams. It was something more than that* represents Miriam's thoughts indirectly, and this time the discourse is potentially her own. *It was something more than that* is free indirect thought but can also be read as the narrator looking back and trying to explain an earlier experience. This double reading of *It was something more than that* as Miriam's conscious experience at the time of going into the room as well as the narrator's retrospective view of the event at the time of narrating is reinforced by the pronoun *you* in the following clauses.

The possessive second-person pronoun *your* in . . . *all the real part of your life has a real dream in it* plays a transitional role in the switch to direct thought, although this is not a simple step-by-step progression.³² The movement to a different form of presentation is again marked by the use of aposiopesis. The text in the present tense can be understood as the narrator making a comment at the time of writing, either talking to Miriam the character, or musing to herself, and as a thought which connects the narrator to her past self, true of herself throughout time, or a general statement which might also include the reader. *You* and its related forms generate all kinds of possible meanings.

When the first-person is introduced in *I am back now where I was before I began trying to do things like other people. I left home to get here*, the mode is unambiguously direct thought or quoted monologue, "a character's mental discourse" (Cohn 1978: 14), and the *you* clauses can be read in retrospect as direct thought rather than anything else. However, when I read the passage again from the beginning, many different possible meanings persist and the movement from *she* to

³² Randall Stevenson says of this passage: "'you' is used much in the sense of 'one' or even 'I', part of a subtle progression, a gradual slippage, from third-person to first. This makes the final appearance of 'I' in the last lines seem quite natural, though it actually marks a decisive change from an indirect register of Miriam's inner vision, mediated by the author, to a direct recording of her thoughts themselves, supposedly in the form in which they occur to her" (1992: 37).

you to *I* here, and from the narrator's discourse to the character's discourse, both involve a complex integration and fluctuation of Miriam's selves.

Dorothy Richardson makes the following interesting comment, in a letter of 12 May 1921, about the beginning of "The Tunnel" (from where this extract is taken):

I agree, with groans, as to the opening of "The Tunnel." I attempted a compressed retrospect & achieved almost nothing at all. This business of compression, so essential, if the unity & continuity of consciousness is to be conveyed, gets of course more troublesome as the material accumulates, though at the same time it is made a little easier by Miriam's increasing articulateness (Richardson, 1995: 49).

I find that through the processes in the passage from "The Tunnel" discussed above, Richardson does in fact achieve a continuity of consciousness. The idea of "compressed retrospect" as well as Miriam's "increasing articulateness" is one I apply, in the conclusion to this chapter, to an extract from "Dawn's Left Hand".

The distinction between Miriam's and the narrator's discourse is not always clear, a topic which I pursue in the section on free indirect style. In the following section I discuss another issue raised in relation to this extract: the narration of Miriam's thoughts.

Narrated thought

The defects of her method [artistic laziness] become almost virtues since with them she has made that half of human nature whose capacities transcend articulation as nearly articulate as possible (Scott-James, 1956: 141).

Narrated thought, or what Cohn calls psycho-narration, is "the narrator's discourse about a character's consciousness" (Cohn, 1978: 14). Representing a character's non-verbal thoughts allows "the least conscious strata of psychic life" to be portrayed; "a novelist need not limit himself to the symbols of the unconscious that appear in his character's consciousness as long as he uses his own language rather than his character's" (Cohn, 1978: 56, as similarly expressed by Bowling, page 62).

In the following extract, Miriam considers what she said to an old school friend (Alma) about a girl they knew at school:

‘My dear! Could a Speck really speak?’

‘Hetta did. In a boo; like the voice of the wind.’

She contemplated her thoughtless simile. It was exactly true. First a sound, breathy and resonant, and then words *blown* on it. . . . Alma’s amused laughter was tailing off into little snickers; repeated while she looked for something else. But the revived Specks marshalled themselves more and more clearly, playing their parts in the crowded scene (“Revolving Lights” 3: 335).

She contemplated her thoughtless simile, is an example of narrated thought where the process of thinking is *contemplated*. What Miriam thought about, however, is (probably) in the words of the narrator. *It was exactly true* is indirect thought which may or may not be verbatim. *First a sound, breathy and resonant, and then words blown on it* represents a memory of Hetta Speck speaking. The text which follows is narration, remaining with what was passing through Miriam’s mind: *Alma’s amused laughter was tailing off into little snickers; repeated while she looked for something else*. The final sentence, *But the revived Specks marshalled themselves more and more clearly, playing their parts in the crowded scene*, is a continuation of the memory of the Specks, verbalized by the narrator.

This non-verbal thought is untagged. Miriam presumably remembers various circumstances and situations in which she encountered the Specks of which the reader is given only an impression, but which can only be made known to the reader because the narrator verbalizes what was never verbal, thereby bringing the character’s consciousness into view. Through narration, a different level of Miriam’s consciousness, “the least conscious strata of psychic life”, can be represented. Narration is not the only means of achieving this as I show in the following section.

Levels of conscious thinking in *The Fire-Dwellers*

In this section I will turn away from *Pilgrimage* to look at a contrasting narrative style, in Margaret Laurence’s *The Fire-Dwellers* (1969). In *Pilgrimage*, the narrator often verbalizes Miriam’s thoughts, and, even where Miriam’s discourse might be

involved in the free indirect rendering of her thoughts, the narrator's framing discourse is evident. As the discussion of the first paragraph from "Pointed Roofs" showed (page 72-3), narration of what Miriam did is tightly bound up with narration of what she thought, and thought is often narrated. In *The Fire-Dwellers* all thought is represented directly. The narrator, apparently, is not involved in the verbalization of the protagonist Stacey's thoughts. Whilst different levels of thinking in *Pilgrimage* are represented mainly through movement between narrated thought, free indirect style and direct thought or interior monologue, consciousness in *The Fire-Dwellers* is represented only as interior monologue. Different levels of thinking and imagining are allowed for by variation in orthography. Laurence relies on the visual impact of graphic formats - indentation, italicisation, block capitals - to indicate transition from one level to another.

In *The Fire-Dwellers* an important theme is the conflict between Stacey's internal world and her life as a mother and housewife. Much of what she *thinks* she can never *say*, and this is represented in lengthy passages of direct thought. This direct thought is language to the extent that it represents what Stacey would say were she able to say what she wanted. It is potentially a contribution to a conversation which remains unspoken but which Stacey herself has already put into words. What is said aloud is not graphically separated from the narrative by speech marks, and what is not said is graphically more salient since it is marked with a long dash. In this extract, Stacey has just seen three of her four children off to school:

Okay, you guys, everybody out of here. Got everything?
You missed your calling, Mother. You would've made a great
sergeant-major.
Nuts to you. So long, Katie. Bye, kids.
'Bye.
Slam.
Okay, flower. Here's your cereal.
— Quick, coffee, or I faint.

EIGHT THIRTY NEWS BOMBERS LAST NIGHT CLAIMED A
DECISIVE VICTORY FOUR VILLAGES TOTALLY DESTROYED
AND A NUMBER OF OTHERS SET ABLAZE

Stacey stirs her coffee and lights a cigarette. Then she switches off
the radio.

— I can't listen. It's too much too much too much. What can you
do, anyhow? Nothing. Just agonise. Useless all useless. Me included.

Listen, God, I know it's a worthwhile job to bring up four kids. You don't need to propagandise me; I'm converted. But how is it I can feel as well that I'm spending my life in one unbroken series of trivialities? The kids don't belong to me. They belong to themselves. It would be nice to have something of my own, that's all. I can't go anywhere as myself. Only as Mac's wife or the kid's mother. And yet I'm getting now so that I actually prefer to have either Mac or one of the kids along. Even to the hairdresser, I'd rather take Jen. It's easier to face the world with one of them along. Then I know who I'm supposed to be.

What's your name, little girl? Stacey Cameron. That's a funny name - Stacey. It is not! It is not! It's my name and don't you say anything about it, see? Stacey, don't be rude - this is Reverend McPhail, our new minister. Say you're sorry. I will not. Go to your room, then. (In the bedroom, an oval mirror and she put her face very close to it, so she could see deeply into her own eyes - Anastasia, princess of all the Russias; Anastasia, queen of the Hebrides, soon to inherit the ancestral castle in the craggy isles.)

Come on, opera star. Let's go and see Aunt Tess. We better put a few presentable clothes on first. Gosh, I wish I had a skin like yours, flower. Not a blemish (1969: 80-2).

The long dashes indicate direct thought which is immediate to the context. Indented passages (of which there is only one here) indicate thoughts less directly linked to the context, which are of remembered events. Here the conversation with the new minister is remembered, and perhaps even idealized or altered to fit into Stacey's idea of herself. Where direct speech is remembered or imagined there are no new lines to indicate turn taking but rather a change in script, perhaps indicating a different quality of voice. The bracketed text narrates a childhood fantasy, the language of thought rather than spoken language.

The graphic presentation of the text on the page relates to different discourses. The irritating, obtrusive, official radio news is in block capitals and is without punctuation. It has the quality of a newspaper headline. It intrudes in that it is unrelated to the language of the surrounding narrative, but it is cohesive in that it is experienced by Stacey, just as all the language of thought and speech in this narrative is heard through Stacey.

All the noises Stacey hears, whether spoken language or the door slamming, are graphically presented as equivalent, for example:

'Bye.
Slam.
Okay, flower. Here's your cereal.

Slam cannot be dialogue, but it is heard by Stacey as an end to the dialogue. *Slam* is, strictly speaking, narration, but narration of the way Stacey experiences her world. Another example of narration in this extract is: *Stacey stirs her coffee and lights a cigarette. Then she switches off the radio.* These are all activities consciously carried out by Stacey and through the present tense the narrator describes what happened as if it were happening now - these clauses are like stage-directions. The narrative is continually re-performed or re-enacted. All narration in *The Fire-Dwellers* is in the present tense. The narrator's contributions are minimal and a factual description of what Stacey does. The narrator says nothing of Stacey's attitude or reasons for doing things. There must be an unacknowledged representing consciousness responsible for the narration, which is minimal and related only to what Stacey herself is aware of. That Stacey is aware of what she is doing here is indicated by her own verbalization: *I can't listen.* By comparison, the narrator in *Pilgrimage* is apparently far more involved in the telling of the narrative and in the verbalization of Miriam's thoughts.

In *The Fire-Dwellers*, the reader knows nothing that Stacey does not know; there is no viewing of Stacey's life in retrospect, which is a continual additional level in *Pilgrimage*. Stacey's thoughts provide the second hand information which is not narrated. What the narrator is able to relate is graphically equivalent to what is said aloud. It is commonly available knowledge. What Stacey thinks but does not say is on another level. What Stacey thinks but may not necessarily verbalise, or thinks of less consciously, is on another level still. These scenes of recall, even if they are not necessarily Stacey's voice, are still embedded within her discourse.

This brief consideration of the representation of a character's consciousness in *The Fire-Dwellers*, shows by contrast how the narrating consciousness in *Pilgrimage* is much more - and more interestingly - in evidence, through tense and

distancing in time and through narration of Miriam's thoughts. *Pilgrimage* is definitely not just Miriam's thoughts going on and on, and even *The Fire-Dwellers*, with its extended interior monologues, has a directing narrator.

Free indirect style and double-voicing

Free indirect style is a mode of narration which as it were fuses and interweaves the authorial narrator's speech and the speech of the character (Lodge, 1990: 102).

In free indirect discourse, "some of the words of a character" are woven "into a text attributed to the narrator" (Aristar Dry, 1995: 98). Although free indirect discourse might be either uttered or inner (Chafe, 1994; Sanders and Redeker, 1996: 293), as a narrative device in *Pilgrimage*, free indirect discourse is very much a mode of inner speech and so I discuss it here in relation to thought only. Linguistic features which characterize free indirect discourse are: replacing *I* and *you* with *she*; backshifting verb tenses; retaining "deictic time and place words oriented towards the original speaker"; retaining "direct questions and the expressiveness of the speaker's words" (Aristar Dry, 1995: 102). Wales similarly characterizes free indirect discourse (1989: 191 ff.). The paradoxical use of deictic adverbials "which relate to the character's immediate experience" with past tense verbs (Fowler, 1995: 143) is a clear indicator of this narrative mode and is particularly noticeable because of the unusual linguistic situation:

Strictly speaking, combinations of past tense verbs and present adverbs ('He was miserable now') are ungrammatical, but in narrative discourse they are conventionally read as definitive signals of the interweaving of the narrator's voice and the character's experience: this interweaving is 'the dual voice' (Fowler, 1995: 143).

Because of the typical absence of any "explicit realization of a reporting clause", which is another formal characteristic of free indirect discourse, the "reporting (i.e. narrating) context" must be inferred (Thibault, 1991: 51), and tense and deictic signals are the only indicators of the presence of the discourses of the character and narrator. The various characteristics discussed above are typical and need not always apply. Verbs of thoughts or communication can be used minimally, for example in

“Who could it be, he wondered? It was so early”, and Wales points out that in free indirect discourse in Dickens’s *David Copperfield*, *I* is not changed to *he* (1989: 193).

The use of two different deictic frames in free indirect discourse - what Pascal called the Dual Voice (1977) - combines the discourse of the character with the discourse of the narrator, bringing them into close alignment, perhaps even allowing, as Paul Thibault describes it, the “discursive positions” of the character and narrator to “intersect” (1991: 51). In this mode, according to Genette, “the narrator takes on the speech of the character, or, if one prefers, the character speaks through the voice of the narrator, and the two instances are then *merged*” (1993: 173).³³

The following example from *Pilgrimage*, in which Miriam is in her room at Tansley Street, illustrates the effects and formal characteristics of free indirect style:

And now all the forgotten wealth of this shut-in, skyless prospect was her own again as it had been on that first evening when her little bureau had been brought in and set down in the window-space and Mrs Bailey had cheerily agreed to banish the bedroom crockery to make room for her own moss-green set. To-night, it was as if the intervening loop of time had closed up and vanished, as completely as the time with Selina had closed up and vanished, when she escaped from Flaxman’s. But the second loop was weighed down with stored wealth, inexhaustible, an income for life, and beyond (“Clear Horizon” 4: 354-5).

The adverbials *now* and *to-night*, and the deictic *this*, are all character-centred, whilst the past tense, *was*, indicates that the discourse is displaced in time, and is therefore embedded in the discourse of the narrator. It is Miriam thinking *To-night, it was as if the intervening loop of time had closed up and vanished*, but there is no sense of Miriam trying to put her thoughts into words. The thoughts may be being verbalized by the narrator, but the narrator is doing no more than allowing Miriam’s thoughts to be expressed in language, and is not showing any point of view or difference, apart from in time and self, from Miriam.³⁴ Free indirect style, according to Cohn, is the

³³ As Genette points out, it is this feature of free indirect speech which distinguishes it from “immediate monologue” where “the narrator is obliterated and the character substitutes for him”, so these two modes should not be “improperly put together” as they sometimes are (1973: 173)

³⁴ “In narrated monologues, as in figural narration generally, the continued employment of third-person references indicates, no matter how unobtrusively, the continued presence of a narrator. And it is his identification - but not his identity - with the character’s mentality that is supremely enhanced by this technique” (Cohn, 1978: 112).

principle stylistic device of internal focalization. Although the free indirect mode might represent what is going on in the experiencing consciousness, it is dependent on the narrator's verbalization. Cohn describes narrated monologue (her useful term, which covers free indirect discourse) as "a character's mental discourse in the guise of the narrator's discourse" (1978: 14).

The following extract from "Interim" illustrates the ease with which free indirect discourse can be integrated into a narrative, and the quite lively effect that it can produce. Miriam has spent New Year's Eve on her own, working alone in a freezing room at the dental surgery (2: 320), mending stockings in her room (2: 320), and Mrs Bailey's house has become a boarding-house, which Miriam is dreading. Outside, *Darkness was beginning; a hard black January darkness* (2: 324). Miriam reads a medical book and decides *it was quite clear that she belonged to the lymphatico-nervous class. It was the worst of the four classes of humanity* (2: 325). Therefore, in this extract she is quite depressed, yet even here there is a humorous edge to the narration:

She sat staring at the shabby panels of her wardrobe, hating them for their quiet merciless agreement with her thoughts. To stop now and come to an end would be a relief. But there was nothing anywhere that would come in and end her. Why did life produce people with lymphatico-nervous temperaments? Perhaps it was the explanation of all she had suffered in the past; of the things that had driven her again and again to go away and away, anywhere. [...] She had gone on being happy exactly in the same way as she had forgotten there were people in the house; just going lymphatico-nervously about with her eyes shut [...] If one could not endure any one, one ought to be dead, to sit staring in front of one until one was dead. The wardrobe did not disagree ("Interim" 2: 326-7).

The first sentence is narration of Miriam's thoughts. Everything she looks at confirms her depression, and whilst this sentence captures her mood, it is a mood rather than a verbal thought. *To stop now and come to an end would be a relief* more specifically follows a chain of thought and the text becomes an amalgamation of the character's and the narrator's discourse. There is a movement from psycho-narration to free indirect discourse. The text continues in free indirect discourse, the verbal nature of the narrated monologue increasing as Miriam asks herself *Why did life produce people with lymphatico-nervous temperaments?*, *lymphatico-nervous* being

the word Miriam has picked up from the article. This word is then repeated again in *just going lymphatico-nervously about with her eyes shut*. However whilst there is a deeply disturbing side to this, in that Miriam has taken this definition of herself so seriously and is extending it to everything she does, there is also something humorous about the adverbial form of this medical term and Miriam's naiveté or near-hysteria in taking it to these lengths. There is no doubt though, that Miriam's state of mind here is extremely serious; it is presumably the narrator who provides the humorous point of view.

This passage is one of the bleakest moments of *Pilgrimage* and the sense of Miriam's depression is very real: *If one could not endure any one, one ought to be dead, to sit staring in front of one until one was dead*. Yet even here a humorous note creeps in with: *The wardrobe did not disagree*. The continual juxtaposition in this passage, of free indirect discourse and narrated thought, allows the narrator's consciousness to edge in to the passage to varying degrees, creating a rich blend of emotions, and establishing a balance between the real bleakness of Miriam's life at this moment and the position of an older narrating Miriam who is able to look back on this younger, immature and rather dramatic self.

This extract illustrates what Bakhtin terms **double-voicing** (1981). Expressions such as *the wardrobe did not disagree* mean differently to Miriam and the narrator. To Miriam, her surroundings confirm her own sense of failure, whilst the narrator sees another, humorous side. Double-voiced discourse "serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions" (Bakhtin, 1981: 324). Whilst the discourses of Miriam and the narrator might at times be distinct, they are often indistinguishable because they use similar language and their opinions coincide more often than not. In the following section I will discuss double voicing in Katherine Mansfield's short story "Prelude", where the narrator is more distanced from the characters than is the narrator from Miriam in *Pilgrimage*.

Discourses in "Prelude"

In contrast to *Pilgrimage*, where the thoughts of only one character are represented, and the discourses of other characters are only represented as they affect Miriam, in Mansfield's "Prelude", the narrative moves in and out of the thoughts of several characters. There is no single focalizing consciousness. Additionally, whilst the narrator and Miriam are so closely linked that their discourses are often indistinguishable, the discourses of characters in "Prelude" are often distinctive because the narrator is more distanced from the characters. In *Pilgrimage* there is always alignment with Miriam's perspective (although other points of view may be expressed simultaneously), whilst the nature of that alignment changes (through different modes of discourse and alternating pronominal reference). In "Prelude" the perspective shifts from character to character.³⁵

If thought is expressed in narrative as if it were already verbalized in the mind of the character, it has a highly conscious or even artificial nature, or even an air of performance. In "Prelude", where direct thought is introduced often via an introduction of indirect thought, it still has a consciously dramatic quality, and the drama of this style is enormously successful. Direct thought is rarely tagged in *Pilgrimage*, and its peculiarly conscious quality, reinforced by orthographic marking, is perhaps one which Richardson generally wishes to avoid.

In the following extract from "Prelude", Beryl chastises herself for having written a letter to a friend in which she takes on a social role which she knows is not a true representation of herself. What is clever about the extract, and also throughout the story, is that the portrayal of Beryl can be read both as sympathetic and as an ironic dramatization. Beryl is vain, self-conscious and proud but she is also unhappy and caught up in a situation (of dependence on her married sister) which is beyond her control, and demands the reader's sympathy:

How despicable! Despicable! Her heart was cold with rage. 'It's marvellous how you keep it up,' she said to the false self. But then it was only because she was so miserable—so miserable. If she had been happy and leading her own life, her false life would cease to be. She saw the real

³⁵ Susan Sniader Lanser discusses alignment in terms of perspective in Kate Chopin's "The Story of an Hour" (Lanser, 1981: 246ff.)

Beryl—a shadow . . . a shadow. Faint and unsubstantial she shone. What was there of her except the radiance? And for what tiny moments was she really she. Beryl could remember almost every one of them. At those times she had felt: 'Life is rich and mysterious and good, and I am mysterious and rich and good, too.' Shall I ever be that Beryl for ever? Shall I? How can I? And was there ever a time when I did not have a false self? . . . But just as she had got that far she heard the sound of little steps running along the passage; the door handle rattled. Kezia came in (1988: 65).

How Despicable! Despicable! can be either free indirect thought or direct thought, but because there is no finite verb it is impossible to be conclusive. *Her heart was cold with rage* is probably narration, given that she is unlikely to verbalize the thought 'my heart is cold with rage'. Then a line of direct thought is introduced, '*It's marvellous how you keep it up*', which is what that she actually says to her *false self*; the direct thought has a very particular effect here, that of Beryl talking to 'Beryl', and whether or not the verbalization remains inner or is uttered, Beryl probably 'hears' these words. The narrator seems able to 'hear' everything. The next sentence illustrates the dual voice of indirect thought: *But then it was only because she was so miserable—so miserable*. Potentially this is narration. The narrator is explaining why Beryl acts as she does. At the same time, the reiteration of *so miserable* has the quality of spoken language, implying that these are Beryl's own words. The discourse is potentially **double-voiced**.

The extract opens with Beryl's true self, with direct thought being used to address her despised self, thereby emphasising her internal division. This division is then broken down with *But then it was only because she was so miserable—so miserable*, where her false self is no longer separated from her but she acknowledges responsibility for it, by excusing herself. This echoes Beryl's words of the previous page:

'Oh,' she cried, 'I am so miserable—so frightfully miserable. I know that I'm silly and spiteful and vain; I'm always acting a part. I'm never my real self for a moment.' And plainly, plainly, she saw her false self running up and down the stairs, laughing a special trilling laugh if they had visitors [...] (1988: 64)

These words in direct thought are, I think, sincerely rather than melodramatically meant. Her false self causes her real pain, as she sees her false self all too clearly (*plainly, plainly*). Beryl frequently talks about herself as if from the outside:

‘If I were outside my window and looked in and saw myself I really would be rather struck,’ thought she (1988: 49).

‘Why must you suffer so?’ said the face in the mirror (1988: 50).

Direct thought in these examples is very specifically related to Beryl talking to herself. This is a quality which is perhaps present in most direct thought but is emphasized here in that Beryl talks about her different ‘selves’.

To return to the main passage, from *if she had been happy* [...] to [...] *was she really she*, the mode is indirect thought, with the same interweaving of the voice of the narrator and the voice of the character. The mode then changes to one of narration with *Beryl could remember almost every one of them*, which may be what Beryl was thinking about but not necessarily the way she verbalized her thoughts. The sentence which follows elaborates on the same thought, and the inner speech which she hears again is remembered from an earlier time: *At those times she had felt: ‘Life is rich and mysterious and good, and I am mysterious and rich and good, too.’*

The next lines are in the direct mode, and no longer in inverted commas: *Shall I ever be that Beryl forever? Shall I? How can I? And was there ever a time that I did not have a false self?* This thought does not have the self-conscious nature of direct thought where it is tagged and in inverted commas. Somehow, it seems less of a ‘verbal thought’, perhaps because it is not explicitly realized as being uttered by Beryl rather than the narrator, and is not separated orthographically from the text. The effect of her talking to herself is lessened, and the effect of her thinking things over is increased. Beryl is then interrupted by the sound of Kezia (her young niece) coming along the corridor: *But just as she had got that far she heard the sound of little steps running along the passage; the door handle rattled. Kezia came in.* With *but just as she had got that far*, the narrator is once again in evidence, telling the story.

The thoughts of other characters are also represented. The narrative is by no means focused entirely on Beryl but fluctuates from character to character. This quality of Mansfield's writing means that there is no single focalizing consciousness and also that there is no main plot or story. Other characters' discourses can be introduced as direct thought and speech or just as words or phrases in the narrative. At the beginning of the story when the Burnells are moving house, Linda Burnell refers to some of the luggage as the *absolute necessities* - "*These are absolute necessities that I will not let out of my sight for one instant*" - and the second use of this phrase is in the following:

Hand in hand, they [Lottie and Kezia] stared with round solemn eyes, first at the absolute necessities and then at their mother (1988: 27)

Lottie and Kezia do not know what *absolute necessities* means, but the repetition of this phrase represents their understanding of the importance of the luggage. It is Linda Burnell's discourse as heard by Lottie and Kezia which creates their own mental spaces, and one phrase is enough to signal this. Ironically, Linda Burnell's *absolute necessities* are luggage rather than her children. The discourse is **double-voiced**. Linda's attitude towards her children is not made explicit, but is indirectly implied through her own discourse: "In any text where the reader is conscious that the author is not addressing him directly, but through the represented discourse of some persona or character, or in the accents of some recognizable literary style, we have the phenomenon of doubly-voiced discourse" (Lodge, 1990b: 85).

Other mental spaces are often introduced at much greater length than this, through free indirect thought, which is highly characteristic of different characters, being full of the kinds of expressions they might typically use, for example when Kezia is teased by the Samuel Joseph children, their neighbours: *Pooh! She didn't care! A tear rolled down her cheek, but she wasn't crying* (1988: 29). Or when Alice, the servant, is infuriated by Beryl's high-handed manner: *Oh, Alice was wild. She wasn't one to mind being told, but there was something in the way Miss Beryl had of speaking to her that she couldn't stand. Oh, that she couldn't. It made her curl up inside, as you might say, and she fair trembled* (1988: 57). Different characters in the story are portrayed through their own inner discourse, an option not

available in *Pilgrimage* where characters can be portrayed only as they are observed by Miriam.

As in the extract about Beryl above, direct thought and free indirect thought are often used in combination, which allows for a variation in the level of consciousness or the 'verbality' of what is thought:

'That's where my boy ought to sit,' thought Stanley. He tightened his arm round Linda's shoulder. By God, he was a perfect fool to feel as happy as this! (1988: 48).

Stanley is delighted with his new house and has no idea how miserable Beryl is and how depressed Linda is. He is, in fact, a fool to feel as happy as he does because only a fool could be as oblivious as he is to what is going on under his nose.

Stanley's discourse is very distinctive, being full of slang, and contrasts with the discourses of the other characters in the story (who are all women). His discourse frequently colours the narration: *He felt, somehow, that he had bought the lovely day, too—got it chucked in dirt cheap with the house and ground* (1988: 38). This is not necessarily what Stanley said to himself but it is how he might have said what he felt. Likewise *idiot* in the following narration is presumably Stanley's thought although embedded in the narration: *'Oh, damn! Oh, blast!'* said Stanley, *who had butted into a crisp white shirt only to find that some idiot had fastened the neck-band and he was caught* (1988: 38). The *idiot* who fastened the shirt is probably the same person who cleaned it, leaving it *crisp* and *white*. Stanley, who is often made to look slightly foolish, is blundering about blaming other people and is once again rather an *idiot*. To the reader it is Stanley who is the *idiot* and the *perfect fool*. *Perfect fool* and *idiot* mean differently to Stanley. Thus the discourse is, once again, **double-voiced**.³⁶

The use of direct thought, and also of free indirect thought, establishes a pattern, in Mansfield's writing, of thought being very easily verbalised. This apparently simple relationship of language and thought is part and parcel of Mansfield's deceptively simple narrative style. It seems that the characters can be

³⁶ In *Radical Mansfield: Double Discourse in Katherine Mansfield's Short Stories* (1997), Paula Dunbar discusses the different levels at which Mansfield's stories can be read, but in terms of underlying themes rather than at a linguistic level. Thus, of the scenes involving Beryl, for example, Dunbar comments that "the double image, mirror and self, has become an index of moral duplicity" (1997: 147) but does not discuss how the language itself can mean in different ways.

easily read from their thoughts, whereas these simple phrases are all loaded with implications. The narrative fluctuates between the various characters with astonishing fluidity, mainly through free indirect discourse.

This brief survey of some of the ways Mansfield presents thought provides a contrast with the modes of thought most commonly used in *Pilgrimage*, illustrating the effects of apparently minor formal characteristics, such as the use of inverted commas, and the relation of dialogue to other aspects of narrative structure. In "Prelude" the narrator is not as close to any of the characters as Miriam and the narrator in *Pilgrimage* are, so that the distinction between the voice of the narrator and of Stanley, in "Prelude" for example, is more easily observed.

Framing other discourses

Whilst Miriam's discourse is embedded in the discourse of the narrator, the discourses of other characters are embedded in the narrative as they are heard by Miriam. Other discourses are relevant only so far as they impinge on Miriam's consciousness. The extract from "Backwater" which I will discuss below, shows a transition from narrated speech to indirect speech and then later to direct speech, representing the progressive embedding of other discourses within the discourse of the narrator.

This approximation towards the discourse of the characters is by no means unique to *Pilgrimage*. George Eliot, for one, uses this device regularly in *Middlemarch*, as the following extract illustrates. Dorothea is angry with her husband, Mr Casaubon, and decides to *send a message to her husband saying that she was not well and preferred remaining up-stairs* (1973: 464):

She had determined to ring her bell, when there came a rap at the door.

Mr Casaubon had sent to say that he would have his dinner in the library. He wished to be quite alone this evening, being much occupied.

‘I shall not dine, then, Tantripp.’ (1973: 464)

The focalizing consciousness, as the extract opens, is Dorothea's, and we are informed of what she is intending to do when Tantripp's rapping interrupts her.

Although the *when*- clause is subordinate, it is, in discourse terms, the most salient clause. That it is Tantripp knocking at the door can be concluded from Dorothea's words: '*I shall not dine then, Tantripp*'. Tantripp's identity can also be inferred earlier because Dorothea and Mr Casaubon frequently communicate with each other via Tantripp. Tantripp brings a message from Mr Casaubon, and what Tantripp says to Dorothea is reported indirectly in the text - *Mr Casaubon had sent to say that he would have his dinner in the library. He wished to be quite alone this evening, being much occupied*. However, Tantripp is echoing Mr Casaubon's words, and whilst Tantripp might be verbalizing 'Mr Casaubon has sent to say', the rest of the verbalization can be attributed to Mr Casaubon, and conveys a sense of his distancing ways. Thus the discourses of two other characters are embedded in the discourse of the narrator. And the indirectness of the reporting here brilliantly reflects Tantripp's role as message carrier, as well as providing a gradual transition from the narration of Dorothea's thoughts to other voices, as she hears and interprets them, to the conversation that results from these events. The sentence *Mr Casaubon had sent to say* [...] follows the sentence *she had determined to ring her bell* [...], as the next sequence in the narration of events. However, a direct equation between these two sentences is avoided by the paragraph separation and *Mr Casaubon had sent to say* [...] is also both what Dorothea takes in, and what (Tantripp says) Mr Casaubon said.

Similarly, in *Pilgrimage* other discourses progressively merge into the discourse of the narrator. In this following extract from "Backwater" (the first part of passage 2.4, a copy of which is included in Appendix B), Miriam, accompanied by her mother, is attending an interview for a teaching position in a small school in north London run by the three Perne sisters. The topic of conversation is elaborated on with increasing specificity so that the words used become increasingly likely to be the words used by the sisters who run the school:

The sisters talked quietly, outlining their needs in smooth gentle voices, in small broken phrases, frequently interrupting and correcting each other. Miriam heard dreamily that they wanted help with the lower school, the children from six to eight years of age, in the mornings and afternoons, and in the evenings a general superintendence of the four boarders. They kept on saying that the work was very easy and simple; there were no naughty girls—hardly a single naughty girl—in the school;

there should be no difficult superintendence, no exercise of authority would be required ("Backwater" 1: 189-90).

The first sentence is in the narrated mode. The verbs referring to the speech acts of different levels and kinds are *talked*, *outlining*, *interrupting* and *correcting*. *Talked* cannot function as the main verb of a projecting clause. It refers to the narrative act "of saying something" and represents the performance of a locutionary act (Austin, 1962: 95). *Outlining* refers to what was achieved as a consequence of saying something to someone, and is therefore perlocutionary (Austin, 1962: 101). *Interrupting* is locutionary and what Caldas-Coulthard describes as a "discourse-signalling verb": discourse-signalling verbs "mark the relationship of the quote to other parts of speech" (1994: 305). *Correcting* is, again in Caldas-Coulthard's terms, an "illocutionary glossing verb" - these verbs "clarify and make explicit the illocutionary force of the quote they refer to", and, as such, are "highly interpretive" (1994: 306). There is a transition from a summary of what was being said to a description of the way in which the conversation operated.

This first sentence summarizes the conversation, and speech is narrated, or referred to. Chafe distinguishes simple and elaborated referred-to speech, giving the examples "I talked to him" and "I bored him with my schedule for the next day" respectively, which differ in that the first reveals only that the speaker talked to someone, whereas the second reveals what was talked about, and that it was talked about in some detail. Additionally, the second also implies, from the speaker's point of view, that the detail might have been tedious for the hearer. For Chafe, detail is an important factor in fiction in that it conveys immediacy (of the experiencing consciousness). Whilst *talked* represents simple referred-to speech, elaborated referred-to speech, for example *outlining their needs in smooth gentle voices*, "[conveys] the essence of conversations, including the intentions of the interlocutors, without pretending to capture actual language" (Chafe, 1994: 238).

The three non-finite verbs (*outlining*, *interrupting* and *correcting*) introduce adverbial clauses, dependent on the main clause, expressing detail referring to the manner in which the main process (*talked*) is carried out. None of these verbs relates to a specific statement made, but rather to the on-going nature of the conversation.

The circumstances relating to the clause *outlining their needs*, which are the phrases *in smooth gentle voices* and *in small broken phrases*, are cleverly put together as equivalent, being prepositional phrases followed by two epithets and a head noun, but where one relates to the production of speech, and the second refers to the speech produced.

The conversation is narrated with increasing specificity. Miriam is not fully concentrating on what is being said, as is evident from the phrase *Miriam heard dreamily*. Although the narration of the conversation becomes increasingly detailed, there is no exact moment of transition from narrated speech to indirect speech. The dependent clause *that they wanted help with the lower school children from six to eight years of age, in the mornings and afternoons, and in the evenings a general superintendence of the four boarders*, is what Miriam heard, with the implication that this is what the sisters actually said, particularly the word *superintendence* which is repeated again in the following sentence. These words probably do relate quite closely to what the sisters said because of the particularities concerning what the job entails as it would be described officially, rather than how Miriam experiences what she hears.

The final sentence of this first paragraph relates even more closely to the words the sisters used and even to how they used them, shifting the focus towards the sisters: *They kept on saying that the work was very easy and simple; there were no naughty girls—hardly a single naughty girl—in the school; there should be no difficult superintendence, no exercise of authority would be required*. The juxtaposition of clauses and phrases represents the sisters talking together, repeating, reassuring and correcting each other. The use of indirect speech allows not only for the distancing of Miriam from what she hears, but also for the merging of the conversation of the Perne sisters so that they are not distinguishable from each other.

Quoting speech in *Pilgrimage*

At the end of the extract discussed above (passage 2.4), direct speech is introduced. In the extract from this dialogue quoted below many of the functions of dialogue described by Carter and Nash are in evidence: these functions are, amongst others,

“to interrupt the flow of general narration”; “to bring out character, and relationships between characters”; “to create the sense of a background by supplying impressions - conveyed through personal interactions - of a society, its manners, its concerns, its material objects” (1990: 90).

They were all three dressed in thin fine black material and had tiny hands and little softly-moving feet. What did they think of the trams?

‘Do you think you could manage it, chickie?’ said Mrs Henderson suddenly.

‘I think I could.’

‘No doubt, my dear, oh, no doubt,’ said Miss Jenny with a little sound of laughter as she tapped her knee with the pince-nez she had plucked from their rakish perch on the reddened bridge of her nose.

‘I don’t think I could teach scripture.’

An outbreak of incoherent little sounds and statements from all three taught her that Miss Deborah took the Bible classes of the whole school.

‘How old is Miriam?’ (“Backwater” 1: 189-90)

The first sentence here (*They were all three dressed in thin fine black material and had tiny hands and little softly-moving feet*) is a part of the narrative relating to Miriam’s observations at the time, which were not necessarily verbalised. The second, *What did they think of the trams?*, is free indirect thought, and indicates what Miriam is thinking when Mrs Henderson addresses her directly.

The effect of Mrs Henderson’s question appearing as direct speech is important. With ‘*Do you think you could manage it, chickie?*’ Miriam is required to make a definite response. Until this point in the conversation Miriam has not been participating fully in the dialogue. She hasn’t even been listening all the time and now her thoughts are interrupted, just as the flow of the narrative is interrupted, by Mrs Henderson’s question. Mrs Henderson’s words cause the reader, as well as Miriam, to jump into the immediate narrative situation. However, the use of dialogue is not only “a way of conveying involvement” but also an interesting “means of introducing secondhand information” (Chafe, 1994: 247).

The conversation introduces information about the society Miriam is growing up in, as well as the particular attitudes of the Perne sisters. Miriam does not participate fully in the dialogue, as the question about Miriam directed at her mother implies: ‘*How old is Miriam?*’. Perhaps the sisters’ informative speech has not been

directed at Miriam at all, but at her mother. Furthermore, the fact that her mother is at the interview with her at all and the way her mother speaks to her, addressing her as *chickie* indicates a very protective attitude toward Miriam. It is Mrs Henderson's question '*Do you think you could manage it, chickie?*' that requires a specific response from Miriam: Mrs Henderson may be trying to make Miriam concentrate, because she has noticed that Miriam is only hearing *dreamily*, or she is attempting to involve Miriam in the conversation, because Miriam is being ignored by the Perne sisters.

Because the characters apparently speak for themselves here, any judgement of the social situation is seemingly made by the reader. Miriam is not, at the time of the interview, critical of the Perne sisters (she might be annoyed but unable to say why), although at the time of narration she is able to show, and imply criticism of, the situation.³⁷ Miriam's narratorial power now intervenes in the rendition of a situation which belittled her. She merges the individual identities of the three sisters, and disguises the actual words they used. Only the gist of their simultaneous responses is recorded: *An outbreak of incoherent little sounds and statements from all three taught her that Miss Deborah took the bible classes of the whole school.* The elaborated referred-to speech is related figuratively so that the sisters are not even the agents of their own discourse, but merely make - in grammatical metaphor - a noise, *an outbreak of incoherent little sounds and statements*. It is what Miriam infers from the noises the sisters make, the tone of their response, that tells her what she needs to know, rather than the actual words they use. As Joseph Collins comments: "some of her [Richardson's] dialogues are incomparable for the amount of furtive suggestion she can get into them" (1923: 395).

The following extract further exemplifies the "amount of furtive suggestion" packed into some of the dialogues in *Pilgrimage*. Miriam shares a room temporarily with a Miss Holland, who has a very distinctive way of speaking, her dramatic emphasis of certain words illustrated in the text by the use of italics, so that the way she is speaking becomes almost as important as what she is saying. Here, Miriam

³⁷ This is a similar situation to one in "Pointed Roofs" described by Gloria Fromm: "Miriam does not understand the significance of the silent drama and its sexual overtones, but she registers it, unconsciously absorbing the charged air, thereby broadening her own narrow view for the reader" (1994: 70).

and Miss Holland have just moved into their shared room at Flaxman's, and in organizing their room discover a cockroach - '*Dear, dear, dear!*' she [Miss Holland] moaned. '*I feared, I feared. I'll get the dustpan.*' (3: 414). Shortly afterward they decide to go for tea:

'Let's leave it,' said Miss Holland, contemptuously. 'Oh, let's *leave* it,' she wailed in a protesting falsetto, which [sic] averted face and outstretched fingers disgustingly flipping.

'Let's drop everything and go out for tea,' she went on, relaxing, looking into space, while with eyebrows raised disdainfully she stood halted for response.

'Oh, agreed,' said Miriam. 'I'm expiring.'

'We will *not* expire. We will seek tea *immediately*' ('The Trap' 3: 416-7).

In emphasizing Miss Holland's words, Miriam is implying not only how Miss Holland spoke these words, but also something of Miriam's own attitude towards Miss Holland. The reader might be as amused or as irritated as Miriam is.

The question '*How old is Miriam?*', in the previous passage, illustrates a possible effect of quoting untagged conversation: this might have been uttered by any one of the three Perne sisters, but that it is uttered by one of them, and the implications regarding the whole interview situation, can be inferred from the context. However, the absence of tagging is not necessarily significant in every case, in fact, I would argue that in most cases it is not at all, as the identity of the speaker is usually recoverable from the context. That it is Miss Holland who utters the words '*We will not expire. We will seek tea immediately*' is evident not only because of the emphasis so characteristic of her speaking voice but also because the reader can infer that as only Miriam and Miss Holland are present, and Miriam has just spoken, it is highly likely that the next conversational turn is taken by Miss Holland. Tagging is required where the speaker cannot be inferred from the frame or where additional circumstantial information is given.

Indirect speech as a narrative act

In the indirect mode the words used approximate roughly to those used by the character, although the forms might have to be altered for indirect speech so that the

original direct speech may not be recoverable (Leech and Short, 1984: 320). Indeed, I agree with Mieke Bal's claim that '*it is impossible and irrelevant to reconstruct the 'original' direct speech from indirect discourse*' (1992: 139, her italics). The form of the 'original' utterance may at times seem recoverable, as it appears to be in the following heated discussion between Miriam and Michael Shatov:

'It is perhaps that you are too individualistic,' panted Mr. Shatov. There was no opening in this for an appearance of easy conversation; the words were leaping and barking round her like dogs.

But she turned swiftly, leading the way down a winding side path and demanding angrily as soon as they were alone how it was possible to be too individualistic ("Deadlock" 3: 149).

Mr Shatov's words, appearing in the text as direct speech, are described as *leaping and barking round her like dogs*, and this image would be less effective had his words not been reported, and therefore **read** as words spoken aloud. Miriam's response, narrated indirectly, has to be read differently. From this particular example of indirect speech, *demanding angrily [...] how it was possible to be too individualistic*, the original utterance might relate very closely to its indirect form, perhaps: "'How is it possible to be too individualistic?' Miriam demanded angrily.' A comparison illustrates the effect of the indirect speech. The indirect version is more integrated in the narrative, being represented, in Mieke Bal's terms (1992), as a narrative act.³⁸ The illocutionary act of *demanding* is structurally parallel with the activity of *leading*. *Demanding* is thus more clearly what Miriam was doing, it is closer to a narrative act.

My alternative representation of this narrative act as text, involved changing the present participle *demanding* to the simple past tense *demanded*. In the indirect mode, *saying* can be an ongoing activity, so that a character can be thinking or doing something else at the same time as speaking or listening; that is, what it is like within the moment of saying can be further elaborated on. Additionally, Miriam may have said a great deal more than 'how is it possible to be too individualistic?' and she may have phrased the question differently. As Genette says "this form never gives the

³⁸ "The degree to which, in this series [direct speech, indirect speech, free indirect speech, narrator's text], justice is done to the *text* of the actor decreases; on the other hand, the degree to which the speaking of the actor is seen as an act gradually increases" (Bal, 1992: 142).

reader any guarantee - or above all any feeling - of literal fidelity to the words 'really' uttered" (1983: 171). What is narrated here may only be a summary of what Miriam said, just as whatever the Perne sisters *kept on saying*, in the previous example, is summarized by Miriam.

The following passage from "Oberland" echoes phrases from the passage from "Backwater", with Miriam only half listening to another character, hearing her only distantly through the haze of her own thoughts (although the extract also allows for a comparison with the less mature, less aware, comparatively innocent Miriam of "Backwater"). Miriam is staying in a hotel in Switzerland and this is part of a conversation with Mrs Harcourt, another guest. Mrs Harcourt repeatedly engages Miriam in conversation when she would rather be alone, and here Miriam, who would rather be in bed, is nevertheless drawn in. The name of the village they are staying in, 'Zurbuchen', rings in her head:

Through the sound, still coming and going in her mind, of the name Mrs Harcourt had so casually spoken, bringing with it the sunlit mountains and the outer air waiting in to-morrow, Miriam heard that the people at the Alpenstock were all right—with the exception of the two sitting at dinner on Mrs Harcourt's left, 'outsiders' of a kind now appearing in Oberland for the first time. Saddened by their exclusion, embarrassed by unconscious flattery, Miriam impulsively asked their name and glowed with a sudden vision of Mrs Corrie, of how she would have embraced this opportunity for wicked mondaine wit. Mrs Harcourt, for a moment obediently reflecting, said she had forgotten it but that it was somefing raver fwightful ("Oberland" 4: 45).

What Mrs Harcourt is telling Miriam is summarized, and described in terms of what Miriam hears (*Miriam heard that*) rather than what Mrs Harcourt says, a reflection of the amount of attention Miriam is giving to Mrs Harcourt's words and the continual focalization of the narrative through Miriam. Miriam is drawn into the conversation as she is both *saddened* and *embarrassed* by what has been said. However, her embarrassment is ambiguous: Mrs Harcourt's social snobbery embarrasses her but also flatters her because she thinks Mrs Harcourt sees her as being on an equal social level. Flattered, she mischievously encourages Mrs Harcourt by asking the names of the *outsiders*. The speech act, *impulsively asked their name*, is paralleled with another act, a thought, expressed metaphorically as a material process - *and glowed*

with a vision of Mrs Corrie, of how she would have embraced this opportunity for wicked mondaine wit. What Miriam hears and what she thinks and says are brilliantly combined in this passage, without direct speech interrupting the flow of Miriam's thought or the narration.

Mrs Harcourt's response, given in indirect speech, does not interrupt the lively flow of Miriam's perceptions but contributes towards it: *Mrs Harcourt, for a moment obediently reflecting, said she had forgotten it but that it was somefing raver fwightful*. Although there is an apparently unusual instance of referring to another character thinking, this is only because Miriam observes that Mrs Harcourt is *obediently reflecting*. Furthermore, it is a subtle dig at Mrs Harcourt and her limited capacity for original thought, just as where her own way of speaking is alluded to in the indirect reporting of her reply, it is only to mimic and mock her accent.³⁹ Another level to the narrative text here, is that of the narrating consciousness. At the level of the experiencing consciousness, Miriam's wandering thoughts and opinion of Mrs Harcourt can be inferred, and at the level of the narrating consciousness is an ironic, humorous presentation of Miriam's conceit and envy.

Layers of consciousness and time

If the books were the expression of a growing, changing consciousness, they could only be what Miriam herself was, stumbling and confused one moment, penetratingly intelligent the next, vague and lucid by turns, with the art of the best volumes lying in the tensions of the consciousness itself (Fromm, 1994: 139).

Pilgrimage is focalized through Miriam. The processes of Miriam's consciousness are narrated through the discourse of the narrator and through the discourse of Miriam and, at times, other characters. The presence of a narrating consciousness ensures that Miriam's is not the only point of view - the discourse can be double-

³⁹ Miriam is a brilliant mimic, as apparently Richardson was (and quite a number of novelists have been - Dickens and Eliot for example), and non-standard pronunciation, or instances where Miriam is aware of the disjunction between spelling and pronunciations, are frequently represented in non-standard spelling, usually in direct speech. John Cowper Powys claimed that Richardson "is a purist in the 'King's English,' and all deviations from this perfect speech strike her as both whimsically illuminating and a deplorable lapse from the true aesthetic standard... she is indeed a most sardonic mimic" (1974 [1931]: 42).

voiced, signalling the presence of two separate consciousnesses. The text is narrated from different positions, as the footing of the narrating voices shifts, through pronominal alternation and the representation of different modes of speech and thought. The text consists of multiple layers of language and consciousness. Transitional areas between modes, such as the movement from narration to direct thought, or from *she* to *I*, representing different levels of consciousness, create areas of ambiguously suspended text. These areas of progression are often marked by the use of certain devices, namely unattributed phrases, the second-person pronoun and free indirect style. So the text progressively shifts the relation of Miriam to the narrator or replaces Miriam with another enactor of herself (moving into the past).

To conclude this chapter I will briefly consider two chapters from "Pointed Roofs" involving frequent backshifting of narrative time, which I will compare with a chapter from "Dawn's Left Hand" to reveal the very different ways that passages of recollection (and anticipation) are structured as the narrative develops. This gives, albeit briefly, a glimpse of the contexts in which the devices discussed throughout this chapter occur in *Pilgrimage*. The structure of the text in both "Pointed Roofs" and "Dawn's Left Hand" accords with David Lodge's description of the tendency, in modernist fiction, "towards a fluid or complex handling of time, involving much cross-reference backwards and forwards across the chronological span of the action" (1990b: 46).

In chapters three (1: 34-50) and four (1: 51-68) of "Pointed Roofs", Miriam's first few days at Fräulein Pfaff's school are related retrospectively. Throughout chapter three there is a steady movement backward in time. The chapter begins with *Miriam was practising on the piano in the larger of the two English bedrooms*. Then an earlier event is recounted, Ulrica Hess's arrival, and the tense is backshifted: *And there was a new arrival in the house. Ulrica Hesse had come*. After meeting Ulrica, Miriam goes upstairs where she overhears Emma playing the piano, and this becomes the present narrative situation: *A little swaying melody came out to her, muted by the closed door. [...] It was little Bergmann, the youngest girl in the school* (1: 35).⁴⁰

⁴⁰ According to Käte Hamburger, in fiction "the grammatical past tense form loses its function of informing us about the past-ness of the facts reported" (1993: 71). The past tense is the present moment of the narrative.

This reminds Miriam of the first time she heard Emma play the piano: *Her playing, on the bad old piano in the dark dressing-room in the basement, had prepared Miriam for the difference between the performance of these German girls and nearly all the piano-playing she had heard. It was the morning after her arrival. She had been unpacking [...]* (1: 35). This scene ends in the past tense (it becomes the present narrative situation). The narrative then mentions the performance, and shifts back to the meal before the performance: *That first evening at Waldstrasse there had been a performance that had completed the transformation of Miriam's English ideas of 'music.'* *She had caught the word Vorspielen being bandied about the long tea-table* (1: 36). The scene at the tea-table is then recounted, becoming the present narrative situation, and a scene of the night before is narrated in the past perfect (*Mademoiselle [...] had been her first impression on her arrival the previous night*) before returning to Mademoiselle sitting now at the tea-table. The narrative then progresses chronologically through the performance and Miriam's first few days at the school (with a few memories creeping in) until the arrival of Ulrica Hesse is reached again at the end of chapter four.

Each step backward is related to something in the present narrative time which reminds Miriam of the past. At the tea-table, Miriam recalls meeting Mademoiselle, an event which is related in the past perfect form, and is drawn back again to the narrative present, the tea-table. This recollection can be read as the narration of Miriam's thoughts as she sat at the tea-table. However, where the verb form changes to the past perfect and then into the past tense again as a scene becomes the present narrative time, as with the scene of Ulrica Hesse's arrival, the text does not seem simply to follow Miriam's thoughts at the time of the narrative, but rather at the time of the narration. Miriam playing the piano is not a scene which is returned to, but the day of Ulrica Hesse's arrival is reached again at the end of chapter four. The narrator is in evidence here as organiser of the text, with several references to Miriam thinking, such as: *she went triumphantly forward and let herself go so tremendously—traction-engine, thought Miriam—in the heavy fortissimos* (1: 45).

In chapter 8 of "Dawn's Left Hand", the narrative present, although frequently interrupted by scenes of anticipation or recollection, is always returned to.

The narration might be described as what Richardson stated she was attempting to create in "The Tunnel": a "compressed retrospect". Where Miriam's mind wanders away from the present, although these imagined or remembered scenes might be as vivid, indeed more vivid, than the narrative present, the ongoing present is what structures the chapter and the narrator does not play the organizing role that she does in chapter 3 of "Pointed Roofs". Miriam is working at the dental surgery. She is moving back into Tansley Street and this is one of the thoughts which keeps going through her mind and one of the ways it is represented in the text is as direct thought in italic type. Italic type marks a particular level of conscious thought and is one which periodically arises throughout the chapter.

To-morrow morning at dawn, if I happen—The bell of the wall-telephone sounded from its corner to which she went, away from her table within the freshness of the outer air (4: 198)

But long before that, *to-morrow morning, at dawn, if I happen to wake, I shall breathe the freshness of morning from a Tansley Street window* (4: 201).

Miriam put the letter aside and turned to her work.

To-morrow morning, if I happen to wake . . .

But now to-morrow morning and all the visible circumstances of her life had retreated to inaccessible distance (4: 217)

The next morning at Tansley Street is one anticipated scene. Another is Miriam's anticipation, in direct thought, of what it will be like having dinner with the Orly's. Here Miriam imagines, or predicts, what the evening will be like in such detail that if it were not for the future reference the reader could be convinced that it had already happened. Miriam's imagining of the scene is as vivid as the narrative present:

Mr. Orly will quote *Anglo-Saxon Supremacy*, and sigh gustily and look about for his African tobacco-pouch, to carry off his embarrassment over his own emotion. And Mr. Leyton will intone 'My house and thy house are half the world's goods' and will remark that if the old boy turns out to be right, the Boer War has taught us we're a C3 nation just about in time; and cross his legs and look stern and capable (4: 201).

This day-dream is interrupted by the Tansley Street theme, the second of the three extracts given above.

Just as Miriam's excited anticipation of moving back into Tansley Street keeps breaking into her thoughts, her thoughts, as in the first of the above examples, are continually interrupted by the noises of the dental surgery. Free indirect thought is the most commonly used mode of representing Miriam's thoughts, and the following passage of free indirect thought is interrupted by the bell:

Whatever else awaited her at Tansley Street, these moments waited there. And daily moments of return to a solitude that whenever she crossed the threshold of her empty room ceased to be solitude.

The gentle burr of Mr Hancock's summoning bell took her eyes to the clock as she rose to answer it (4: 201).

The interruptive nature of direct thought in italic type is illustrated also by the following:

'And the sooner the general public can be made to realize it the better,' said Mr Hancock gravely, with a final forceful sweep of the spatula, and turned to pack the patient's mouth with absorbents.

Dreadnoughts.

Can it be true that my assignation with to-morrow's dawn owes its security to Dreadnoughts? (4: 202-3)

Text in italics is, importantly, not entirely independent of the main body of the text, but is cohesively linked to passages of free indirect thought, as in the following extract which continues the *Dreadnoughts* theme:

After to-night, after more or less publicly settling in, it would be as though she had never been away and to-morrow morning—thanks to Dreadnoughts?—she would hear the familiar house-sounds and, although the toneless echo of St Pancras bells would no longer thud in her chimney—(4: 203)

The most extended scene of recollection in this chapter is Miriam remembering Sundays she has spent with Jan and Mag, and although there is a change from the past perfect to the past tense, and even a change from the third-person to the first-person (I discussed this particular example on page 79-80) the original narrative present is still regained. The use of the past tense allows the story to be narrated as if it were happening in the narrative present, as though Miriam were

really there, and indeed, she remembers it so clearly that it is as real as if she were there, until she is interrupted again by the sound of the dental surgery.

in that moment my sense of summer was perfect and I knew it was what I had stayed in London to meet.

The saliva-tube ceased its busy gurgling. Gave out its little click of glass on glass as Mr Hancock bent across and hitched it over the rim of the spittoon (4: 210)

This chapter is full of Miriam's wandering thoughts and imagination but the contextual frame of the dental surgery is consistently returned to. The chapter is much more clearly structured around what Miriam remembers and imagines, moving out from a consistent narrative present, than the chapter from "Pointed Roofs", where it seems as if the reader is being filled in on details about Miriam. Miriam's fantasies about dental patients are the narration rather than additional extra embellishments:

This man would risk his life in the hunting field, in wild and lonely distant parts of the earth, but the slow elaborate torments of modern dental surgery had broken his spirit (4: 211)

The humour here is the humour and entertainment which Miriam brings into her boring job at the dental surgery, in the way of her own imagination.

These brief sketches of chapters from the first and a later book of *Pilgrimage* illustrate the skilful negotiating of Miriam's conscious experience, her different enactors through time and the developing narration of them, through the discourses of the narrator and Miriam. Whilst John Rosenberg is right in saying that *Pilgrimage* offers an "exploration of the interior world and vision of its central character" (1973), his description of "its unbiased and luminous honesty, its clarity of vision uncluttered by linguistic tricks" is directly contradicted by my own perception of how this "exploration of the interior world" is realized.

Rosenberg concludes that "the book, for all its lyrical moments, remains bare and spare and hard, never rich and rare" (1973: 171). This study of the discourses of *Pilgrimage* shows that the book is full of linguistic "tricks", or better, devices and forms, and the recounting of events is coloured through imagination, memory and humour. Memories and events in Miriam's life are, through their lyricism, idealised

and shifted about in relation to the character and narrator (through the alternating pronouns) so that they are not isolated incidents but part of a wider fabric which can never be seen in its entirety, and the cohesion is difficult because of its multiple nature. The images, although never particularly visual, are nevertheless extremely rich in expression. Alternation of pronouns is one of the many means of establishing *Pilgrimage* as the “rich and rare” work that it is, another is the interweaving of thought and speech through the narrative.

3. Metaphor in *Pilgrimage*

Something must happen under the outbreak of her best reality. She was on firm ground. The room was nowhere ("Interim" 2: 334).

With an immense effort she stretched forth an enormous arm and, with a hand frightful in its size and clumsiness, tapped him on the shoulder ("Deadlock" 3: 194).

An introduction to metaphor in *Pilgrimage*

In her own and Harriett's room the daylight would be streaming in through the Madras muslin curtains, everything in the room very silent and distinct; nothing to be heard but the little flutterings of birds under the eaves. You could listen to it forever if you kept perfectly still. When you drew back the curtains the huge day would be standing outside clear with gold and blue and dense with trees and flowers ("Backwater" 1: 303).

Miriam, back at home during the school holidays, anticipates awakening in the morning. *Daylight would be streaming in* is a metaphor, but the metaphor of light streaming in through windows or doors is in common use. Less usual is the physical presence of the *day*, which Miriam imagines will be there when she opens the curtains. This *day* occupies a space, it is *huge*, and *clear with gold and blue* and *dense with trees and flowers*. Days are not usually described as *huge*, not being commonly conceived of as occupying a physical space, yet this expression is highly effective. The *day*, here, does not simply refer to a particular time, but rather to a physical presence. The abstract becomes tangible or something *there*.

This example from "Backwater" might be described as metaphorical, because, typically, a day cannot be *standing outside*, nor have a *huge* size, nor be *dense* with anything. However, the sentence remains coherent and can still be understood. Whatever it is that is inferred cannot be expressed by any other means; there is no literal equivalent. The metaphorical sentence is not ornamental. Rather, it is the only way of expressing how Miriam expects to feel on opening the curtains in the morning. Metaphor, if it can move understanding beyond usual ways of thinking or talking about things, must be an essential process in the development of a text whose author is trying to represent something which she believes has not previously

been represented. As I will demonstrate, metaphor is a process by which language is capable of “suspending the frailest of particles, of enveloping the vaguest of shapes” (Woolf, 1965 [1923]: 124).

An outline of the chapter

Throughout the chapter, metaphor is shown to be critical in introducing **innovativeness** and **ambiguity** to the text. Meanings are expressed metaphorically as Miriam’s perspective cannot be recorded without radical linguistic innovation. Examples in passages from “Revolving Lights” and “Interim” are used to illustrate the essential role of metaphor in challenging the reader to see things differently (or, to see different things). No distinction is made between literal and metaphorical meanings: words do not acquire new meanings but something different can be meant by them.

Metaphor is used to break down the distinction between memory and the present, imagination and reality. Through language, what is remembered or even anticipated, is as real, or even more real, to Miriam than the present moment, as is demonstrated with reference to the text (in “Honeycomb”, “The Tunnel”, “Dawn’s Left Hand” and “Clear Horizon”). Different times become different spaces which Miriam can enter. Time becomes a place and in doing so becomes more tangible and less abstract. Other abstract concepts become physical, or graspable. The process of “nominalization” (as described by Halliday) allows attributes to be represented as nouns which are then referred to as if they were physical things. Various examples from *Pilgrimage* are drawn on here, and throughout the chapter, showing that this process is used throughout the novel, although a particular extract from “Dawn’s Left Hand” is discussed in more detail. Two aspects of the nominal group drawn from this particular extract, and again used extensively throughout the novel, are the nominalizing suffix *-ness* and the preposition *of*, which disperses and diffuses the principle thing being referred to, representing, again, the multi-faceted nature of experience.

Analysis of the processes of metaphor and metonymy reveals the continual presence of Miriam’s perspective. Metonymy is shown to represent a focalized view

of other characters (Emma and Eve in "Pointed Roofs"). Again, the structures of nominal groups are analyzed in detail. The unusual process of looking in *Pilgrimage*, extended to Miriam's experience of being looked at by other characters, is discussed in the analysis of an extract from "Interim". Metaphor is used to break down a distinction between the emotional and the physical as Miriam reacts physically to people's looks, which can reach out and touch her. An even stronger breakdown of the emotional/physical distinction can be observed in the way Miriam interacts with her environment. The physical environment is in no sense simply a "background", but something which creates Miriam's own sense of being, and is affected by her sense of being, as the analysis of two passages from "The Tunnel" demonstrates. The conclusion to this chapter expresses the significance of the process of metaphor in representing conscious experience, and of reading that process as fundamental, with reference to extracts from "Clear Horizon".

The process of metaphor

Repeatedly used metaphorical expressions characterize Miriam's consciousness by continually representing her thoughts in particular ways, and become, in *Pilgrimage*, the usual way of saying. Rather than ornamentally decorating the text, metaphor, in *Pilgrimage*, functions as a fundamental means of expression. Approaches to metaphor which can be most usefully and productively applied in the interpretation of the text are those which understand metaphor as a process fundamental to all language use, in contrast to traditional approaches, whose "most significant assumption", as Raymond Gibbs states, "is that such language is deviant and requires special cognitive processes to be understood" (1994: 80).

The OED defines metaphor as "the figure of speech in which a name or descriptive term is transferred to some object from, but analogous to, that to which it is properly applicable; an instance of this, a metaphorical expression". In this sense, metaphor, both the process and the linguistic result of the process, involves the transfer of a name from one object to another. In the above extract from "Pointed Roofs", in *the huge day would be standing outside clear with gold and blue and dense with trees and flowers*, the *day* is not referred to by a name more usually given

to something else but has attributes which require the reader to form a new idea of what a day can be. The idea or shape of the concept *day* is re-created by acquiring, in this context, physical dimensions which can be modified by *huge* and *dense*.

The word *day* does not acquire a new meaning but something different is meant by the word *day*. This accords with John Searle's understanding of the process of metaphor:

The metaphorical utterance does indeed mean something different from the meaning of the words and sentences, but that is not because there has been any change in the meanings of the lexical elements, but because the speaker means something different by them; speaker meaning does not coincide with sentence or word meaning (1979: 413).

Donald Davidson also eliminates the distinction between metaphorical and literal meanings: "a metaphor *says* only what it shows on its face - usually a patent falsehood or an absurd truth. And this plain truth or falsehood needs no paraphrase - it is given in the literal meaning of the words" (1978: 41). The words only *mean* literally, as "the primary or original meanings of words remain active in their metaphorical setting" (1978: 32), but the expression can intimate a good deal more than the meaning of the words (1978: 39).

Similarly, according to Sperber and Wilson (1986), a listener does not need to decide whether a meaning is literal or metaphorical and neither does a speaker choose between a literal or metaphorical expression: instead, the interpretation and choice of expression depends on the speaker's aim of optimal relevance and the listener's understanding of the speaker's intention to be relevant. If metaphor is understood in this way, then it "requires no special interpretive abilities or procedures: it is a natural outcome of some very general abilities and procedures used in verbal communication" (Sperber and Wilson, 1986: 237).

The following extract from *Pilgrimage*, in which Miriam describes one of Amabel's experiences in prison (as a result of her activities as a suffragette), can be used to illustrate the points made by Gibbs, Searle, Davidson and Sperber and Wilson:

'Enter the chaplain,' the unfortunate male who had to pray for Parliament to the accompaniment of giggles from the lady prisoners, and

call, on each one of them. His hearty 'Good morning!' Amabel's freezing grande dame bow. Silence, the poor man's pastoral urbanity glissading down the ice-wall of her detachment ("Clear Horizon" 4: 370).

The final sentence does not need to be paraphrased, and indeed cannot be. The primary or original meanings of *ice-wall* and *glissading in the poor man's pastoral urbanity glissading down the ice-wall of her detachment* remain active in the process of inferring what is meant by them in this context. It is their primary meanings which make the expression a successful representation of how Miriam imagines the meeting between Amabel and the chaplain. The reader does not have to decide whether the meanings of *ice-wall* and *glissading* are literal or metaphorical, but simply assumes that the whole expression is relevant and constructs a likely interpretation from it. Furthermore, this metaphorical expression is the most relevant way of representing the experience. It conveys a sense of the physical tension, highlighting how (Miriam imagines) it felt to be there.¹ The 'felt' nature of the experience arises from the physical nature of *ice-wall* and *glissading*.

This particular example is quite obviously metaphorical, and would fit in with any conventional view of metaphor (but the process of reading the metaphor would be understood very differently from how I have read it here). It is an example which one would expect to find in literary fiction. Yet there are examples of more covert metaphorical processes in *Pilgrimage* which a conventional view could not explain, nor, perhaps, even recognize as metaphor. Like Halliday, I read metaphor as a process present in all language use (although metaphor might have a particular function in literary fiction, as I discuss below). Downing and Locke, after Halliday, present the following example of metaphor in the apparently mundane word *shopping*:

shopping is a useful grammatical metaphor for the process expressed as 'going to the shops and buying things', which then permits other useful combinations as *window shopping* (= looking into shop windows but not buying anything) and *shopping centre* (= area in which one can go to many shops), as well as the result of the process itself (*bags of shopping*) (1992: 149).

¹ Goatly claims that "the metaphors we use structure our thinking, hiding some features of the phenomena we apply them to, and highlighting others" (1997: 2).

This serves to illustrate the covert and pervasive character in language of processes that qualify as metaphorical. *Shopping* might not be understood as typically metaphorical because it does not comply with the usual metaphorical standard of deviance and does not, at least out of context as it is discussed here, have any literary associations. The different meanings of *shopping* are metaphorical variants but may not be understood as such since they are all in everyday use. A well-used and largely unrecognized metaphor is the pronoun *you*. As discussed in the previous chapter, Bolinger explains the connection between personal and impersonal *you* as being continually renewed by the process of metaphor, rather than as two fixed meanings (1979: 204). The extent to which expressions are recognizably metaphorical is based on a continuum. According to Halliday, “much of the history of every language is a history of demetaphorizing: of expressions which began as metaphors gradually losing their metaphorical character” (1985: 327). Some expressions might be more obviously metaphorical than others, and the extent to which they are recognized as metaphorical is a matter of their newness or deadness and is also context dependent. Literary fiction is one context that increases the chances of metaphor being recognized as such. Before discussing the functions of metaphor which are essential to fiction, I will clarify how I use the terms metaphor (or, metaphorical), literal, and a third term, **congruent**.

Metaphoricity, literalness and congruency

Andrew Goatly states that “if literal language is simply conventional metaphor, then, far from being an anomaly, metaphor becomes basic” (1997: 3). Literal and metaphorical are, in this view, no longer mutually exclusive. Literal language is associated with literal meaning, and the traditional view that there are literal and metaphorical meanings is one I wish to avoid. The idea of congruency avoids some of the problems of literalness. Halliday describes congruent forms as those which “speakers recognize as typical patterns of wordings” (1994: 343) - that is, there is an unmarked correlation between meaning and expression. The idea of congruency is concerned with the linguistic expression of a meaning, which answers the question “how is this meaning expressed?” rather than the traditional question “how is this

word used?" (Halliday, 1994: 341). *Glissading* and *ice-wall* in *the poor man's pastoral urbanity glissading down the ice-wall of her detachment* mean literally - but the expression is not congruent.

Suggesting possible congruent forms for metaphorical expressions is a useful tool for stylistic analysis. Part of the meaning of *There would be blissful days. But she would not be in them* can be realized through the paraphrase 'but she would not be there'. This comparison reveals that in the original (*but she would not be in them*) what she is going to miss is 'being within those days', whereas the suggested implication of the paraphrase ('but she would not be there') is that she will miss being at home rather than the location being the *days*. The paraphrase highlights a certain meaning at the expense of other meanings and is not a complete account of the original text.

The huge day would be standing outside is not congruent because this is not how days are usually talked about in English, but it is presumably the most accurate way of expressing Miriam's thought. Sperber and Wilson distinguish between interpretive and descriptive utterances. In a **description** an utterance represents "some state of affairs in virtue of its propositional form being true of that state of affairs" whereas in an **interpretation** an utterance represents "some other representation which also has a propositional form - a thought, for instance" (1986: 230). If congruency is descriptive and metaphor is interpretive then a congruent expression is recognized as representing a state of affairs, whereas metaphor is recognized as representing a speaker's thought. The expression *the huge day would be standing outside* represents Miriam's thought and can be understood as metaphorical in contrast to the concept normally or congruently referred to by *day*. Similarly, *Silence, the poor man's pastoral urbanity glissading down the ice-wall of her detachment* represents an experience of a state of affairs. It is not congruent, but it does represent vividly this meeting between Amabel and the chaplain, and one can suppose that it is a truthful representation of Miriam's thought, and the most relevant description in the context of the entire text.

Pilgrimage sets up its own norms, so that what would be read outside the text as metaphorical becomes the congruent way of representing experience.

Furthermore, not only are some metaphorical expressions the usual means of saying in *Pilgrimage*, but they also demand an often surprisingly 'literal' interpretation. Whilst metaphor might typically project the meanings of words from the abstract to the concrete, in *Pilgrimage* there is a return to the concrete. In the following extract, the central paragraph (marked *) is apparently metaphorical:

"Who is Edna Prout?" she [Miriam] demanded jealously.

Alma turned with a little bundle of the letters in her hand, speaking thoughtfully away through the window. 'She writes; rather wonderful stuff.'

* Away outside the window stood the wonderful stuff, being written, rolled off; the vague figure of a woman, cleverly dressed, rising, pen in hand, from her work, to be socially brilliant. Popular. Divided between mysteriously clever work and successful femineity. Alma glanced, pausing, and looked away again.

'She has a most amazing sense of the past,' she murmured reflectively. As if it had just occurred to her. But it must be the current description. His description.

'The Stone Age?' ("Revolving Lights" 3: 338).

Alma is talking about the *wonderful stuff* as she looks out of the window, looking at the *wonderful stuff* (perhaps Miriam does too). Exactly what the *wonderful stuff* is remains ambiguous - it is Edna Prout's writing but in what sense, and what, if anything, is the visual image that can be looked at? It later transpires that Edna Prout is out in the garden but cannot be seen from the window, so *the vague figure of a woman* is also imagined. When *Alma glanced, pausing, and looked away again*, Alma glanced out of the window at her own vision of Edna Prout (or so Miriam presumes). There is no explicit indication that the image of Edna Prout is imagined rather than seen and this is typical of the representation of what is remembered or imagined in *Pilgrimage* as being as present or vivid as reality.² *Glance* is abstract if it refers to an inner process, but concrete if this inward looking is as real as looking out (as I think it is in *Pilgrimage*. This is an issue which will arise throughout the chapter).

² For a short discussion of this process in the writing of *Pilgrimage* see Appendix A.

The following extract similarly challenges the reader's ability to share Miriam's experience through breaking down the distinction between the literal and metaphorical:

The long wide street was now all even light, a fused misty gold, broken close at hand by the opening of a dark byway. Within it was the figure of an old woman bent over the gutter. Lamplight fell upon the sheeny slopes of her shawl and tattered skirt. Familiar. Forgotten. The last, hidden truth of London, spoiling the night. She quickened her steps, gazing. Underneath the forward-falling crushed old bonnet shone the lower half of a bare scalp . . . reddish . . . studded with dull, wart-like knobs. . . . Unimaginable horror quietly there. Revealed. Welcome. The head turned stealthily as she passed and she met the expected side-long glance; naked recognition, leering from the awful face above the outstretched bare arm. It was herself, set in her path and waiting through all the years. Her beloved hated secret self, known to this old woman. The street was opening out to a circus. Across its broken lights moved the forms of people, confidently, in the approved open pattern of life, and she must go on, uselessly, unrevealed; bearing a semblance that was nothing but a screen set up, hiding what she was in the depths of her being ("Revolving Lights" 3: 288-9).

The extent to which *It was herself, set in her path and waiting through all the years. Her beloved hated secret self* can be interpreted as literal depends upon the reader's ability to drop the conventional distinction between the mental and physical, abstract and concrete. Because there is not an absolute distinction between these binary oppositions, in *Pilgrimage*, the reader can enter the experience to varying degrees, and the reader's position can shift along the abstract-concrete scale with increasing knowledge of the whole text. Throughout this chapter I will discuss various ways in which the distinctions between mind and body, and abstract and concrete, are blurred in *Pilgrimage*, and in the conclusion I will return specifically to role of the reader. It is because *Pilgrimage* is a work of literary fiction that Richardson was able to create and explore, through different ways of expressing, different ways of seeing and knowing.

Metaphor and innovation

Metaphor is the leading edge of creativity in language (Bolinger, 1979: 204).

Although metaphor is ubiquitous across all genres of language use, it functions in a particular way in literature. In the following extract the representation in the third person of a perceiving consciousness might be the primary indicator that this is fiction, but the density of (cohesive) innovative metaphorical expressions contributes significantly to the literary value of the text:

The little bushes of variegated laurel, grouped in railed-off oblongs along the gravelled pathway between the two wide strips of pavement, drew her gaze. They shone crisply, their yellow and green enamel washed clean by yesterday's rain. She hurried along, feeling out towards them through downcast eyes. They glinted back at her unsunned by the sunlight, rootless sapless surfaces set in repellent clay, spread out in meaningless air. To and fro her eyes slid upon the varnished leaves. She saw them in a park set in amongst massed dark evergreens, gleaming out through afternoon mist, keeping the last of the light as people drifted away, leaving the slopes and vistas clear . . . grey avenues and dewy slopes moved before her in the faint light of dawn, the grey growing pale and paler; the dew turned to a scatter of jewels and the sky soared up high above the growing shimmer of sunlit green and gold. Isolated morning figures hurried across the park, aware of its morning freshness, seeing it as their own secret garden, part of their secret day ("Interim" 2: 315).

Processes of perception are referred to metaphorically. Miriam does not 'look at' or 'see' the bushes, but instead *The little bushes of variegated laurel [...] drew her gaze* and *To and fro her eyes slid upon the varnished leaves*. This is an example of grammatical metaphor, as defined by Halliday. Lexical metaphor replaces one lexical item with another of the same grammatical category. There are various lexical metaphors in the extract, for example *yellow and green enamel* and *varnished leaves*. Grammatical metaphor involves the more complex process of expressing in one grammatical category what would usually or typically be expressed in another. A process might be expressed as a thing (nominalization) or *vice versa*. An example given by Halliday is the metaphorical expression *Mary came upon a wonderful sight* (1994: 344). *Sight*, a thing functioning as participant in a material process, would more typically be represented as a process of perception, as in *Mary saw something wonderful*. In the metaphorical expressions *The little bushes of variegated laurel [...] drew her gaze* and *To and fro her eyes slid upon the varnished leaves*, the process of

looking is not necessarily deliberate: in the first, the bushes cause her to look at them, and in the second her eyes are looking, a physical process which is automatic rather than controlled.

In *she saw them in a park* Miriam imagines seeing the bushes rather than actually seeing them, although as I discussed earlier, this distinction is broken down in *Pilgrimage*. The *little bushes* are potentially the Agents of the processes in the following -ing clauses: *She saw them in a park [...], gleaming out through afternoon mist, keeping the last of the light as people drifted away, leaving the slopes and vistas clear*. In earlier finite clauses in the extract, the potentially agentive role of the *bushes* is clearer:

The little bushes of variegated laurel [...] drew her gaze.
They shone crisply
They glinted back at her

In the latter two clauses, *they* (coreferential with *the little bushes of variegated laurel*, an Agent) is potentially the Agent or Agent and Medium of the process. *They glinted back at her* is potentially a deliberate response on the part of the bushes, and, similarly, *bushes* might be the Agent of the processes *set* and *spread* - alternatively, and both readings exist simultaneously, they are the Medium and therefore affected by the processes. It is the grammatical metaphor *The little bushes of variegated laurel [...] drew her gaze* which allows for this interpretation.

The sentence *They glinted back at her unsunned by the sunlight, rootless sapless surfaces set in repellent clay, spread out in meaningless air* is particularly interesting. The process *unsunned* is an innovation which together with the participant *by the sunlight* might be congruently represented by 'although the sunlight was not shining on them'.³ The process (un)sunned implies something done by the sun affecting something else, which is not evident in the congruent version. The remainder of the sentence - *rootless sapless surfaces set in repellent clay, spread out in meaningless air* - is poetic. Understanding air as *meaningless* (meaningless to what or to whom?) requires creativity on the part of the reader - a creativity which

³ The process *sunned* appears elsewhere in *Pilgrimage*, for example: *There was gold on the rain-wet leads and then grey for a while as again the rain fell, until once more its lessening drops were sunned to gold and ceased* ("Dawn's Left Hand" 4: 198).

would not be required in a non-fictional or non-literary text. Metaphor demands creativity from both the writer and reader: "understanding a metaphor is as much a creative endeavour as making a metaphor, and as little guided by rules" (Davidson, 1978: 29).

The history of language is as much a process of creating new metaphors to represent new ideas and changing concepts as it is a process of "demetaphorizing", and literature is an ideal context for this creativity. According to Gerard Steen, literary metaphors originate from two different sources, either "involv[ing] new linguistic expressions of familiar conceptual metaphors", or "reveal[ing] newly constructed conceptual metaphors, exhibiting the poet's eye for resemblances at its most original" (1994: 27). The first of these is based on Lakoff and Turner's theory (1987, 1989) that there are systems of basic conceptual metaphors which underlie language use, such as the metaphor of the split self (self and subject) discussed in the previous chapter (page 83-4). Lakoff and Turner state that "though a particular poetic passage may give a unique linguistic expression of a basic metaphor, the conceptual metaphor underlying it may nonetheless be extremely common" (1989: 50). There is a basic conceptual metaphor of referring to time as a space, of which *There would be blissful days. But she would not be in them* ("Pointed Roofs" 1: 16) is a new expression. On the other hand *the inner mind fixed always on the proprieties, making all the improprieties visible . . . streaming from the back-view of their unconscious hair* ("Deadlock" 3: 70) is a "newly constructed conceptual metaphor".

The potential for metaphor in literary language which is expected to be rich in meaning, as well as creative, is enormous. According to Sperber and Wilson: "in general, the wider the range of potential implicatures, and the greater the hearer's responsibility for constructing them, the more poetic the effect, the more creative the metaphor" (1986: 236). A literary text might contain a higher number of metaphors "that cause subjective, fictional, polyvalent and form-oriented reading processes" (Steen, 1994: 48). Additionally, because of the reader's expectations of literary texts as "form-oriented" and "polyvalent" (1994: 30-34), metaphors in this context "will realize their subjective, fictional, polyvalent, and formal potential relatively

frequently" (1994, 48).⁴ In a non-literary text polyvalence might signal incoherence, but in literature the reader is determined to read the text as coherent, in spite of its multiple meanings. As Susan Ehrlich states, "so significant are linguistic structures in literary contexts that readers are driven to make sense of them, often in spite of a superficial lack of coherence" (1995: 91). In *Pilgrimage* there is not a superficial lack of coherence, but several possibilities for coherence - a lack of superficial coherence, in fact. It is not possible to explain what is meant by *Those were the moments when the improprieties streamed from their hair* ("Deadlock" 3: 71), although I could make several suggestions, but it is meaningful in its context, and is meaningful in many ways. Not only is multiple coherence tolerated in poetic or literary language: it is also highly valued.

Metaphor in non-literary (or non-fictional) language can also be creative. The following extract is a metaphorical expression from a factual text: "theories of language are swimming in an alphabet soup whose ultimate contribution to the understanding of language is murky" (Chafe, 1994: 21). A reader can assume that this is averred by Chafe, and that what Chafe means by this is relatively accessible, so constructing "a wider range of potential implicatures" will be counter-productive. The metaphor is vivid and amusing and any paraphrasing of it would involve some degree of compromise in meaning or how the meaning is achieved, but what Chafe is saying is not at all unclear. The metaphor might be described as representing the author's thought rather than a true state of affairs, and is therefore interpretive rather than descriptive.

In the following sections of this chapter I will discuss the ways in which the form of the language is used accurately and vividly to represent Miriam's conscious experience of time and memory as spatial, and then, more generally, how other abstract concepts are represented as physical or tangible. I will then analyze some of the processes of metaphor which are used in the representation of characters other than Miriam, revealing Miriam's attitude toward them, and also how descriptions of the environment are Miriam's interpretation of her environment. Metaphor is a key

⁴ Gerard Steen claims that he has data which supports "the idea that readers who are not literary critics pay special attention to metaphor in texts they believe to be literature in comparison to metaphor in texts they believe to be journalism" (1994: 73).

process in the representation of Miriam's interaction with other people and with her surroundings. I have selected my examples from as wide a range of the text as possible so that the examples chosen are not simply isolated incidences but are illustrative of general tendencies.

Memory, the imagination and reality

Memories, for Miriam, are moments of being which are essential to her experience of the present. In the following extract, Miriam remembers the garden she loved as a child, and this memory is expressed as if it were physically there with Miriam in the present:

Coming across the hall, she found a scent in the air which did not come from the azaleas, a sweet familiar syrupy distillation . . . the blaze of childhood's garden was round her again, bright magic flowers in the sunlight, magic flowers, still there, nearer to her than ever in this happy house; she could almost hear the humming of the bees, and flung back the bead curtain with unseeing eyes, half expecting some doorway to open on the remembered garden; the scent was overpowering . . . ("Honeycomb" 1: 392).

It is the scent of roses in the house which reminds Miriam of her childhood garden and this remembered garden is actually there, and is as real for her as it was when she first experienced it. More specifically, and more vividly, it is *the blaze of childhood's garden* that is round her. The reader has to infer what the *blaze* of a garden is, although there are clues further on in the text, such as *bright magic flowers, sunlight, humming of the bees*. There is no framing 'it seemed to her that', or 'it was as if' clause until *she could almost hear*. *Bright magic flowers in the sunlight, magic flowers, still there* is not separated from the narrative present.

The following extract also describes Miriam's experience of remembering her childhood garden⁵ and once again her memory is as immediate as reality:

⁵ This description of a child in a garden in summer occurs several times in *Pilgrimage* and is also central to Richardson's short story "The Garden". Trudi Tate, in her introduction to *Journey to Paradise* (a collection of Richardson's short stories and autobiographical sketches), notes that "'The Garden'... is an account of Richardson's earliest memory: her 'bee memory', which provides a motif that is repeated in shadowy form in many of the pieces" (1989: xxix).

But the moment she had just lived was the same, it was exactly the *same* as the first one she could remember, the moment of standing, alone, in bright sunlight on a narrow gravel path in the garden at Babington between two banks of flowers, the flowers level with her face, and large bees swinging slowly to and fro before her face from bank to bank, many sweet smells coming from the flowers and, amongst them, a strange pleasant smell like burnt paper. . . . It was the same moment ("The Tunnel" 2: 213).

The moment she experiences is not new, or, alternatively, every experience of the moment is a new experience. It is the same moment but it is never less real or vivid, and the shock of it is always immediate and intense. The literalness of *the blaze of childhood's garden was round her again* or *it was exactly the same moment*, can only be understood from the context of the novel, where the real and the imagined are frequently referred to in this way, not just as something seen but as something present and felt in the narrative present.⁶ To further illustrate the power of memory, and also anticipation, for Miriam, as this is central to my argument, I will mention two more examples. In the first, Miriam's attitude towards memory is made explicit. She recalls how, as a child, she was asked by a grown-up, a family guest, whether she had helped with the church decorations. She replies '*I'm going to*', realizing, only after she has said this *that Christmas was over*. In order to get past the shame, she imagines *telling him he shouldn't suddenly speak because he thought he ought to say something to his host's smaller daughters, and that the time he thought it might please me to talk about was still there* ("Dawn's Left Hand" 4: 253, emphasis in original). Miriam uses this tale to illustrate how *All my life, since the beginning, I've left things standing on the horizon* (4: 253). My second example is:

And as the grey church drew near, bringing her walk to an end, she had realized for the first time, with a shock of surprise and a desire to drive the thought away, how powerfully the future flows into the present and how, on entering an experience, one is already beyond it, so that most occasions are imperfect because no one is really quite within them, save before and afterwards; and then only at the price of solitude ("Clear Horizon" 4: 347).

⁶ A similarity in the expression of memory as the re-experiencing of a moment or sense can be seen in Richardson's short story "Excursion", where the vividness of the experience of remembering is explicitly realized: "and now, after sixty years and more, whenever Weymouth is recalled to me it is not the seaside joys that return but that first discovery of the sky. And each time more vividly than before. Just now, I felt the shock of it pass through me like an electric current. It is not memory" (1989: 101).

Here, it is made explicit that for Miriam, remembered and anticipated events are more intense or more real than the events themselves. Chronological ordering would not reflect how Miriam experiences remembering and imagining, because “certain separately experienced events are, through memory or anticipation, re-experienced by Miriam at the same time” (Bronfen, 1986: 3).⁷ George Thomson observes that: “for Richardson, memory, by a kind of involuntary total recall, re-envisages whole scenes, whole sites from an earlier time. For her the magic is the compelling force of her own past life reborn in the act of revisiting” (1996: 8). This notion of re-visiting is essential to memory in *Pilgrimage*, where memories are places which Miriam goes to. The simultaneity in the re-experiencing of events, “the main pursuit of the novel”, is represented or made possible, according to Elisabeth Bronfen, through the spatialization of time: “[Richardson’s] pursuit of simultaneity and a spatialization of time is deeply rooted in the linguistic means of representation she uses and thus explains the marked use of spatial metaphors” (1986: 3). In the extracts discussed in the following section, memories are expressed as spaces - different times are different places, because this is how Miriam perceives or experiences time.

The spatialization of time

Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history (Bakhtin, 1981: 84).

The past, in the following extract, is located in space rather than time.⁸ It is a particular Sunday morning, in summer, and Miriam is going out to meet her friends Jan and Mag:

And that Sunday morning for the first time I went round to them before breakfast out into the early summer morning, into all my summer mornings right back to that morning when I first noticed a shadow lying on the *wrong side* of a gable (“Dawn’s Left Hand” 4: 209).⁹

⁷ Translations of Bronfen’s original (German) text are my own, and I am grateful to Bettina Isensee for her assistance.

⁸ Sandra Kemp claims that the “substitution of space for time”, evident in Richardson’s short stories, is characteristic of feminist modernist fiction generally (1990: 105).

⁹ This is the first sentence in a longer extract which will be discussed further later in the chapter, and is included in Appendix B as passage 3.1.

There is a movement from a specific Sunday morning, the actual time of the narrative, through generalized mornings of the past to the memory of another specific morning. The first part of the sentence, *and that Sunday morning for the first time I went round to them before breakfast out into the early summer morning*, might be read as congruent (although the numerous Circumstantial phrases might more usually be separated by commas). *Going out into the early summer morning* on this occasion cannot be separated from other summer mornings; the experience is what it is because of other summer mornings Miriam has known: *into all my summer mornings*. This brings Miriam to the memory of a particular summer morning which presumably continues to affect all subsequent early mornings: *right back to that morning when I first noticed a shadow lying on the wrong side of a gable*.

There is no difference in the way that the actual morning and the remembered mornings are represented. Each is as important as the other in their effect on Miriam's experience. Memory affects the present (seen in the blend of the real and the remembered) just as the present affects memory, in that it is experienced again but in terms of the present: "for Miriam Henderson, the future, the present, the past, and fictive time all exist simultaneously in various palimpsestic arrangements" (Gevirtz, 1996: 3). Despite this emphasis on experience or perception over actuality, so that time is fluid, *Pilgrimage*, according to George Thomson, "is an implicitly ordered narrative" (1996: 7), and "beneath the passing flow [of time] is a grid of precise temporal and factual reference which affirms the realism of the narrative" (1996: 7). It is always the representation of Miriam's experience that is central and which is allowed to take precedence over the usual way that reality is described. Whilst Miriam is convincing as a fictional character because she is a distinct and carefully drawn individual, her conscious experience of the world is convincing to the reader if the reader can imagine what it is like to be this person. Her experience is representative of an individual's experience of being alive and, more specifically, of a young woman's experience of being alive at the beginning of the twentieth century, and even more specifically, of what it is like to be Miriam Henderson.

The sentence *And that Sunday morning for the first time I went round to them before breakfast out into the early summer morning, into all my summer mornings*

right back to that morning when I first noticed a shadow lying on the wrong side of a gable, in the context of the novel, relates to the linguistic patterns of *Pilgrimage* in the way that time and memories are referred to, as immediate and spatial, as well as its thematic connections with other Sunday mornings. Additionally, the memory of the shadow is one which is first mentioned in "Pointed Roofs" (1: 132). The reader has, by the time this extract is read: an extensive knowledge of Miriam's reactions to different times of day, and to mornings in particular, and to be even more specific, to Sunday mornings; an awareness of the particular associations, for Miriam, of going to visit Jan and Mag, and how this might affect her reaction to the morning; and, finally, on a more general level, a sense of *Pilgrimage* as a novel of different places - whether Miriam is going to a new country or another house or simply moving from one side of a room to the other, the effect on her of moving from one place to another is meticulously reported.

Sunday is a day of particular importance for Miriam, being the one day in which she is free to do what she wants, and the presence of Sunday is frequently alluded to: *There was no feeling of Sunday in the house. But when Miriam wandered into her own room during the after-breakfast lull, she found it waiting for her; pouring into the room from afar* ("Revolving Lights" 3: 345). Sundays have acquired a contextual significance not observable in this passage read in isolation. There is some consistency in the way Sundays are talked about. Some further examples are:

But the sense of them and their world, already, in the boundless immensity of Sunday, scattered into the past, would be an added misery amongst the clerks and shop-girls crowded in that stuffy little interior where so many of her Sunday afternoons had died ("Revolving Lights" 3: 313).

Sunday morning stands in eternity and gathers all its fellows from the past ("Dawn's Left Hand" 4: 185)

In the vast remove of Sunday; back, within this spacious neutral enclosure ("Clear Horizon" 4: 301)

The reference, once again, is to Sunday as a space. The concepts are in a sense highly abstract, but the experience or sense of them is very real.

In the extract from *Pilgrimage* discussed at the beginning of this chapter, time is also referred to as a space, or as occupying a space: *There would be blissful days. But she would not be in them and the huge day would be standing outside.* Referring to time as a space is a basic, and enormously pervasive, conceptual metaphor in the English language: “the universal semantic prime, if we choose to speak in such terms, is in the final analysis the spatial concept of distance” (Fleischman, 1989: 38). Localism, according to John Anderson, is based on “a general hypothesis that the representations of concrete and abstract domains share the same basic elements and principles of construction” (1994: 2276). “Many localists assume the basicness of the concrete spatial domain; it provides a template for the structuring of abstract domains. And this would accord with the alleged cognitive primacy of concrete spatial organization” (Anderson, 1994: 2276). “Spatial expressions are more basic, grammatically and semantically, than various kinds of non-spatial expressions” (Lyons, 1990: 718) and all temporal prepositions in Modern English are derived from prepositions whose original function was spatial (Lyons, 1990). The concept of time-as-space is extended in *Pilgrimage* so that time as a space is no longer abstract but potentially has the same dimensions and properties as physical spaces or places.

What is meant by *day* is not only dependent on this time-as-space metaphor but also on the metaphorical variants of *day*. *Day* can refer to the period between sunrise and sunset or to the 24 hour day, or to the working day. Aside from its different temporal variants it can refer to the weather (‘it’s a beautiful day’) or the activities of the day (‘how was your day?’). In *There would be blissful days. But she would not be in them* Miriam is regretting the activities of the days that she will not be able to participate in as well as the day itself, whose meaning can only be inferred from the many ways *day* is used in *Pilgrimage*. The following use of *days* refers to how Miriam felt during these particular days because of where she was and who she was with: *The remaining days of the visit had glowed with the sense of the beginning of a new relationship with the Wilsons* (“Revolving Lights” 3: 262). In *the huge day would be standing outside*, the sense of *day* is whatever the reader infers from the expression in its context, just as it is in the following: *But the garden was there, blazing, filled with some particular time of day, always being filled with different*

times of day ("Honeycomb" 1: 450). Because this *day* has a physical existence, its effect on Miriam is both physical and emotional and there is no longer any clear distinction between the two. Time is described in *Pilgrimage* as it is experienced by Miriam and what might have been rather insignificant background details are all part of the rich web of impressions and experiences that is her life.

Mikhail Bakhtin gives the name "*chronotope* (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (1981: 84). This implies that the expansion of the time-as-space metaphor in *Pilgrimage* is the linguistic manifestation of an essential feature of literature: "in the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (1981: 84). Bakhtin's description of the intersection of time and space in the novel is very much like the conclusions which can be drawn from the expression of "time-spaces" in *Pilgrimage*, and Bakhtin's model offers a revealing way of reading this aspect in the context of the novel as a whole. Richardson's use of stairs and railways as beginnings or introductions of new spaces and times (at the beginnings of books), or rooms (at the start of chapters), can be likened to Bakhtin's idea of "the chronotope of the road", which is "both a point of new departures and a place for events to find their development" (1981: 243). Time is made tangible through its spatialization and spaces become symbolic of different moments in time. Spatialization in *Pilgrimage*, according to Elisabeth Bronfen, is a crucial aspect in the representation of all aspects of Miriam's conscious experience: "[Richardson] has placed every described event, as well as seemingly non-spatial events such as chains of thought and conversations in a particular real space, rather than a particular time" (1986: 25).¹⁰

An emphasis on the spatial organization of memory allows for or helps establish the vividness and immediacy with which Miriam experiences remembering as re-living. In the process of remembering, Miriam is moving into a space which is always there in her mind:

¹⁰ *Begehbaren Raum* which I have translated as real space can also mean 'enterable room or space' or even 'tangible room or space'.

while she flew to fling herself down at my knees, I was back in the moment of seeing for the first time those flower-beds and banks of flowers blazing in the morning sunlight, that smelt of the flowers and was one with them and me and the big bees crossing the path, low, on a level with my face ("Dawn's Left Hand" 4: 243).

Past events are given immediacy by equating memory with real experience, that is, there is no difference in the way memory and actual time experience are referred to. This is the normal way of representing memories in *Pilgrimage* because this is how Miriam experiences memory. There is a confusion of the senses in *the morning sunlight, that smelt of flowers*. In *Pilgrimage*, this apparent confusion is related not only to a child's limited view of the world but also to Miriam's adult experience. The borders between the senses are blurred: *She had scented something, a sort of confidence, everywhere, in her hours in Holland* ("Pointed Roofs" 1: 30); *the strange strong crude colours breathing quietly out* ("Honeycomb" 1: 449); and *there was no sound but the strange silent noise of the sunlight and the flowers* ("The Tunnel": 2: 253).¹¹

Miriam's thought of something is often referred to as a *sense* of something, where this sense is what it feels like to be in a particular situation, not just to see something, but how it feels to be someone there:

The roses were in bud. Every day she managed to visit them at least once, running out into the garden at twilight and coming back rich with the sense of the twilit green garden and the increasing stripes of colour between the tight shining green sheaths ("Honeycomb" 1: 426-7).

This focus on or highlighting of what it feels like to be there, with a disregard for actuality and a foregrounding of conscious experience accounts for the freshness and many of the linguistic oddities of *Pilgrimage*. In the following section I will discuss the ways in which what is apparently abstract is made concrete because it is a real part of experience.

¹¹ In her short story "The Garden", Richardson similarly blurs the distinction between the senses: "She could see the different smells going up into the sunshine. The sunshine smelt of flowers" (1989: 21).

Grasping the abstract

Miriam prefers concrete objects to the abstractions privileged by phallogocentric logic (Felber, 1995: 103).

From the above discussion it is more than evident that metaphor does not simply involve the transfer of a term from one domain to another. Rather, metaphor is involved in the linguistic representation of how Miriam experiences being in different time-places, and, as I will show, in the representation of abstract concepts as tangible or graspable. The emphasis, according to Lynette Felber, is “on the literal and tangible” (1995: 103). The process of metaphor expresses how Miriam is aware of what might be thought of as abstract aspects of her surroundings, for example *immensity* in the following extract: *She opened the door upon the high quiet empty blue-lit street and moved out into a tranquil immensity* (“Interim” 2: 373). Miriam goes out into the street at night and, stepping *into a tranquil immensity*, can feel the night all around her. The phrase *tranquil immensity* might appear to be rather vague and it does not have any single meaning but rather a multiplicity of possible readings which the reader might infer. The adjective ‘immense’ is a dimension, a measure of size, but the derived noun *immensity*, in this context, is a physical Thing.

The tangibility given to complex abstractions in *Pilgrimage* is often a result of the process of **nominalization**, which is a type of grammatical metaphor (Halliday, 1994). Through nominalization, phenomena which might more usually be processes or qualities are represented as things:

processes (congruently worded as verbs) and properties (congruently worded as adjectives) are reworded metaphorically as nouns; instead of functioning in the clause, as Process or Attribute, they function as Thing in the nominal group (Halliday, 1994: 352).

In the above example, what would usually be an indicator of size (‘immense’) is instead something which Miriam experiences (*immensity*). In this next example, *stillness* is a thing which sound can travel *across*: *When the room was still there was an unbroken stillness in the house and street. Striking thinly across it came the tones of the solitary unaccompanied violin* (“Interim” 2: 335). It is not the nominalization itself that establishes concreteness but rather how the derived noun functions within

the clause. In 'she finds the stillness of that old house really spooky' *stillness* is relatively abstract compared to 'she waded through the heavy stillness that filled the empty house' where *stillness* is more concrete (although the entire expression is more metaphorical). Nominalization in *Pilgrimage* makes abstract concepts tangible, thus "suspending the frailest of particles, [and] enveloping the vaguest of shapes" (Woolf, 1965 [1923]: 124).

According to Halliday, "nominalizing is the single most powerful resource for creating grammatical metaphor" (1994: 352). The strength of nominalization as a process might arise from a combination of the function of the nominal group as Thing and the flexibility of the nominal group to incorporate and condense other information. A head noun can be both premodified and postmodified, where postmodification, expansion to the right, gives wide scope for creativity in the use of prepositional phrases and non-finite participial clauses.

The ubiquity of nominalization provides a rich source of metaphors for analysis and it does seem, as Andrew Goatly claims, that noun metaphors might be more vivid than metaphors involving other word classes: "noun vehicle terms are either more recognizable as metaphors or yield richer interpretations than vehicle terms of other word-classes" (1997: 83). However, I think this is to do with the effects of nominal groups generally - nominal groups state what *is* - as well as sentence construction. I do not think the vividness of nominal metaphors arises from "clashes" or "contradictions" as Goatly seems to claim:

Because they are referring expressions, in the strictest sense, noun phrases reveal very strongly the clashes between conventional and unconventional reference ... and as vehicle terms they can be equated with Topics by the copula, *to be*, creating a strong sense of contradiction (1997: 83).

He then claims that "things referred to by noun phrases are imaginable ... it is impossible to imagine at all without picturing things" (1997: 83). However, things referred to by noun phrases are not always visual - many metaphorical nominal groups in *Pilgrimage* refer to senses, feelings and possibilities which are spatial and felt, but not necessarily seen.

Of the metaphors Goatly selects, it is undoubtedly the noun metaphors which are the most vivid because these are the more intriguing or more original of his examples. It is more difficult perhaps to find prepositional metaphors because, although prepositions might affect how nouns can mean, they are not affected themselves, since their meanings are in any case extremely vague. The prepositional metaphors Goatly selects are dead metaphors which do not draw attention to themselves. What about *There would be blissful days. But she would not be in them?* Here the non-congruent linguistic feature is *in them* but it is *days* which is affected. In the following, the word used metaphorically is a verb, *stared*, and its effect is quite lively:

‘We cannot be as boy and girl,’ he [Michael Shatov] said gently, ‘but we may be very happy.’

Overwhelmed with the sense of inadequate youth Miriam stared at his thought (“Deadlock” 3: 194).

This metaphor is brilliant in its expression of the fixation with which Miriam considers what prompted Michael Shatov’s words. The image is not primarily a visual one. Miriam does not necessarily visualize (although she might), in the sense of picture, Michael’s idea. *Miriam stared* might be Miriam’s physical reaction, but what she stares *at* is Michael’s *thought*. *Stared*, and many other metaphorically used expressions in *Pilgrimage*, evoke images which are not visual but felt or sensed. Goatly claims that “metaphorically used verbs can indirectly evoke imagery but only by being hooked up to their conventional colligates - we cannot imagine kicking without imagining a foot” (1997: 86). I can imagine *stared at his thought* without imagining an eye.

An interesting metaphorical nominal group, *the silent early freshness of the square*, occurs in this extract (again from passage 3.1, in Appendix B):

And that Sunday morning for the first time I went round to them before breakfast out into the early summer morning, into all my summer mornings right back to that morning when I first noticed a shadow lying on the *wrong side* of a gable. Across the silent early freshness of the square, feeling the remains of night and dawn in the deep scent and colour of its leaves, drinking its strange rich lonely air that seemed in the heart of

London to come from a paradise as deep as any to be found in distant country lanes and woods ("Dawn's Left Hand" 4: 209).

Here, the second graphic sentence consists of a Circumstance of location and two participial clauses, also circumstantial, and is therefore not strictly grammatical. Being unattached to a main clause, interpretation of the circumstantial *across the silent early freshness of the square* is rather ambiguous. It might be interpreted as a complement of *I went* in the previous sentence. However, 'I went across the silent early freshness of the square' is only one possible meaning. Miriam may not actually cross the square; she may simply imagine herself crossing it.

I read a kind of equivalence between the three phrases of the sentence, each one representing a 'sensing' of something. Halliday describes circumstances, usually prepositional phrases, as minor processes, "interpreting the preposition as a kind of mini-verb" (1994: 158): "on the interpersonal dimension [a preposition] functions as a minor Predicator having a nominal group as its complement" (1994: 212). "In some instances there is a non-finite verb that is more or less interchangeable with the preposition" (1994, 212), so that "the internal structure of *across the lake* is like that of *crossing the lake*" (1994: 212). *Across the early morning freshness of the square*, can be read as equivalent to the two *-ing* clauses. In addition to this irresolvable ambiguity, or within this ambiguous context, is the ambiguity of the nominal group *the silent early freshness of the square*.

The two linguistic structures involved in this ambiguity are the suffix *-ness* and the *of* phrase. A congruent form might be something like 'I went across the silent square when the air was fresh in the early morning', which illustrates how congruency limits meanings, eliminating ambiguity. In the original text, *square* is the only thing named but this is metonymic, referring not to the square itself but to the activity going on in the square. 'Silent', 'early' and 'fresh' all modify, in a congruent version, different things. 'Silent' modifies the activities of the people in the square; 'early' modifies the time of day; and 'fresh', in its congruent form, is an adjective instead of the derived nominal *freshness*, and refers to the quality of the air. This unpacking of the nominal group reveals another feature of nominalization: that

some of the information of a clausal structure is lost (Halliday, 1994: 353), but, sets up, here, enriching ambiguities which are eliminated by the congruent forms.

The suffix *-ness* is eliminated by congruency. This suffix is usually used to create abstract nouns (from adjectives), for example *kindness* and *happiness*. However it is used extensively by Richardson to create what are contextually concrete nouns or nouns which have a physical existence. Where one might normally expect the *square* to be the concrete thing and *fresh* to be a quality, it is the *freshness* which Miriam perceives, and *the square* is less important.¹²

It is the use of the suffix *-ness* to refer to qualities as tangible things which occupy a space that relates this process of nominalization to the representation of time as having a physical presence: both processes render the abstract tangible and so are actively involved in creating the effect of immediacy. Even *nothingness*, in the following extract, is something, so that absence is meaningful, a thing to be contemplated:

Every one sitting round the table was clean-cut, eaten into by the raw edge of the winter night, gathered for a moment in the passing gas-lit warmth, to separate presently and face an everlastingly renewed nothingness ("Deadlock" 3: 69).

Nothingness is made tangible as the complement of *face*. *Face* may be interpreted as abstract, yet it is co-ordinated with *separate* which is used literally. Other examples which illustrate the effect of *-ness* are: (where Miriam is looking at some spring flowers) *in dismay she gazed at their brief moment, their nothingness* ("Dawn's Left Hand" 4: 264); *Happiness streamed along her arms and from her head* ("The Tunnel" 2: 23) and *A heavy blankness lay over everything* ("Interim" 2: 366). The description of *-ness*, as a suffix producing abstract nominals, is turned on its head.

The suffix *-ness* is typically used in reference to light, so that light and dark create spaces which Miriam moves into and is affected by. For example:

¹² The word *freshness* is one which is used frequently throughout *Pilgrimage* and therefore has a cohesive function, that is, the lexical repetition "may intensify the overall thematic or symbolic structure of the work" (Peter Verdonk, 1995: 9). Two examples from amongst very many are *Rocky dryness and sea freshness mingled in the huge air* ("Revolving Lights" 3: 339) and *Presently, across the way, the park moved by, brimming through its railings a midnight freshness into the dry sophisticated air* ("Revolving Lights" 3: 273).

sat, side by side, less visible to each other than the great sunlit sea or the great clean salt darkness ("Backwater" 1: 321)

It was like a landing in a small suburban lodging-house, a small silent afternoon brightness, shut in and smelling of dust ("The Tunnel" 2: 12).

Under the skylight, shut off by its brightness from the rest of the house ("The Tunnel" 2: 12).

Audible within the darkness was a singing, hovering on spaces of warm rosy light ("Deadlock" 3: 166).

Whilst the suffix *-ness* is used to create nominals which are then referred to as concrete, there is also a process, in *Pilgrimage*, of referring to (non-derived) nouns as concrete, or having physical properties not usually associated with them, as in the earlier example *the huge day would be standing outside*. In the extracts quoted immediately above, a good example is *spaces of warm rosy light*, which are tangible because something can *hover* on them.

The *-ness* suffix is only one small component of the discourse which represents Miriam's perception, yet a detailed analysis of this feature alone confirms that the language itself suggests the nature of experience. Furthermore, what the analysis of the suffix *-ness* confirms is enriched by other features of the language, and Miriam's sensitivity to light, her physical reaction to light, or areas of light, emerges elsewhere:

The bell of the wall-telephone sounded from its corner to which she went, away from her table within the freshness of the outer air and the radiance of morning light streaming in through the open door, across the short diagonal into the room's outer world, into the lesser light warmed by the yellow-gold wall-paper, into the flavourless, dry, house-air [...] ("Dawn's Left Hand" 4: 198).

Miriam goes away from one 'light space', the *radiance of morning light* and into another, the *lesser light*. Another typical aspect of the nominal group in *Pilgrimage* arising in this extract is the use of postmodifying *of* phrases in the *freshness of the outer air*, and the *radiance of morning light*. In the *freshness of the outer air* and the *radiance of morning light*, what Miriam experiences of the *outer air* is its *freshness*, and of the *morning light*, its *radiance*. *Outer air* and *morning light* are downgraded

to become abstract reference points and what is real or experienced is the *radiance* and the *freshness*.

Of has various syntactic functions. Downing and Locke describe *of* as “one of the most polysemous prepositions” (1992: 595) varying in meaning to the extent that it can be regarded “as a generalized syntactic marker of various semantic relations between two nominals” (1992: 466). John Sinclair suggests that *of* should not be regarded as a preposition but rather as constituting a unique one-member word class (1991: 83). Sinclair argues that whilst the main role of prepositions is to “combin[e] with following nouns to produce prepositional phrases which function as adjuncts in clauses”, *of*, in its main role “combines with preceding nouns to produce elaborations of the nominal group” (1991: 82, 83). Furthermore, whilst in a conventional grammar “the general structure *the N1 of N2* would be analysed as having *N1* as headword, with *of N2* as a postmodifying prepositional phrase” (1991: 85), Sinclair claims that, typically, *N2* is the headword. Conventional grammars might recognize the status of *N2* as headword where *N1* is a number or measure - one of Halliday’s examples is “a cup of tea” (1994: 194). Here, according to Halliday, the unusual situation arises where the Head (the grammatical centre, in this case ‘cup’) and the Thing (the semantic core, ‘tea’) do not coincide (1994: 194-7). Sinclair suggests however that *N2* is typically the headword (Sinclair’s “headword” resembles Halliday’s “semantic core”): “It is reasonable to expect the headword of a nominal group to be the principle reference point to the physical world. In a large number of cases, *N2* is the closer to a concrete physical object than *N1*” (1991: 87). Two of Sinclair’s examples are “the shapes of simple organisms” and “a glimpse of the old couple” (1991: 87).

Some categories of nominal groups with *of*, according to Sinclair, are double-headed, and one such category is where the relationship between *N1* and *N2* is propositional - *N1* is a nominal derived from a verb or adjective, as in “the enthusiastic collaboration of auctioneers” (auctioneers collaborate enthusiastically) or “the shrewdness of the inventor” (the inventor was shrewd, 1991: 91-2). This is potentially the case with the *freshness of the square* (‘the square was fresh’): *freshness* and *square* are both headwords. The modification of *freshness* creates an

additional complication, because, according to Sinclair, the modification of N1, where N2 is a headword and N1 is secondary, enhances the role of N1 so that N1 "is treated as a full headword" (1991: 93).

Freshness, in *the silent early freshness of the square* is a full headword, yet it is *the square* which is arguably "the principle reference point to the physical world" (Sinclair, 1991: 87). *Freshness*, however, is potentially "the principle reference point to the physical world" that Miriam experiences. There is a play between the two nouns which has repercussions for the rest of the sentence (and also the rest of this paragraph although the sentence serves to illustrate the effect): *Across the silent early freshness of the square, feeling the remains of night and dawn in the deep scent and colour of its leaves, drinking its strange rich lonely air that seemed in the heart of London to come from a paradise as deep as any to be found in distant country lanes and woods*. In the two participial clauses, *its* can refer either to the *freshness* or the *square* (or even back to the *summer morning* of the previous sentence). The differences in meaning may not appear particularly significant but they are a part of the pattern of subtle ambiguities of meaning, of the rich variety of potential meanings which might be activated.¹³

The potential for expansion of the nominal group, mainly through post-modification, is fully exploited by Richardson and there are countless examples of extensive nominal groups where patterns of expansion become part of the typical movement or rhythm of the language of *Pilgrimage*, for example:

Wistfully, with new knowledge and interest, she watched the form of the satin-clad bride adream in a vast loneliness of time that was moving with the swiftness of the retreating movement of the years that were leaving her for ever, amidst a bevy of wide-awake, hopeful bridesmaids, vanish into the dark porch of the church whose clamour of bell-notes, falling in cascades into the sunlit air, brightened the light upon the grey buildings; ("Dawn's Left Hand" 4: 154).

There are two extended nominal groups in this extract, the first of which is *the form of the satin-clad bride adream in a vast loneliness of time that was moving with the swiftness of the retreating movement of the years that were leaving her forever*,

¹³ In "Of of: The Romance of a Preposition" (1991), John Hollander studies some of the varying effects of the different potential meanings of *of* in a wide range of literary texts.

amidst a bevy of wide-awake, hopeful bridesmaids. There are three *N1 of N2* phrases, and one *N1 of N2 of N3* phrase, and also two relative clauses. This heavy use of *of* and other elaborating constructions diffuses “the principle reference point to the physical world” (Sinclair, 1991: 87) - there is no one particular point, and the Thing that is referred to becomes increasingly hard to grasp. In the second extended nominal group *the dark porch of the church whose clamour of bell-notes, falling in cascades into the sunlit air, brightened the light upon the grey buildings* there are two *N1 of N2* phrases and a relative clause. What is also illustrated here is the emphasis, once again, of the physical presence of what is usually a relatively abstract concept, this time the air in *falling in cascades into the sunlit air* and also the *bell-notes*, which *brightened the light upon the grey buildings*.

I have discussed various ways in which the form of the language, where that form might be described as metaphorical, is essential to the representation of Miriam’s experience and perception of time and other concepts usually expressed as abstract. In the following section I will discuss how other characters in *Pilgrimage* are described only as they are known to Miriam, and how metaphor and metonymy are involved in this representation.

Miriam’s gaze

Of the persons who move through Miriam’s world you know nothing but what Miriam knows. If Miriam is mistaken, well, she and not Miss Richardson is mistaken. Miriam is an acute observer, but she is very far from seeing the whole of these people. They are presented to us in the same vivid but fragmentary way in which they appeared to Miriam, the fragmentary way in which people appear to most of us. Miss Richardson has only imposed on herself the conditions that life poses on us all (May Sinclair, 1990 [1918]: 443).

Other people are described in *Pilgrimage* only as they are known to Miriam, and here I discuss how the processes of metaphor and metonymy are used in the focalized description of people and also, in the later part of this section, of places. What I call metonymy in the following discussion is, strictly speaking, often synecdoche. Halliday defines metonymy as the process where “a word is used for something

related to that which it usually refers to” and synecdoche as where “a word is used for some larger whole of which that which it refers to is a part” (1985: 319, 320). Two examples given by Halliday are:

metonymy: keep your eye on the ball [gaze]

synecdoche: at this point the strings take over [stringed instruments]

The metaphor observable in both of Halliday’s example is striking. In the first, a mental process (‘looking’) is replaced with a noun (‘your eye’). In the second, whilst ‘strings’ might be a synecdoche for ‘stringed instruments’ this noun phrase is a metaphor for the process of ‘(musicians) playing stringed instruments’. Gibbs observes that “metonymy and synecdoche are not always clearly distinguishable” (1994: 322) and the distinction does not seem to add to the interpretation of metonymy in *Pilgrimage*. In *the child’s profile remained unconcerned*, an example from passage 3.2 which I will discuss below, *the child’s profile* is a metonymy for the person (‘she remained unconcerned’). In *the steel-beaded points of the little slippers gleaming as they worked the pedals*, also from passage 3.2, *they*, an anaphoric reference to *the steel-beaded points of the little slippers*, is a synecdoche referring to Emma (‘she worked the pedals’) or perhaps her feet (‘her feet worked the pedals’). I distinguish the examples in this way because in the first the reference in the text is to something physical whereas what it is related to is a thinking mind, whilst in the second, the *slippers* are a physical part of the larger whole which is causing the activity (although even here this is a conscious act). In both of these examples, what is actually referred to in the text is what Miriam observes, so that the description is closer to her perception. The functions of metonymy and synecdoche in this context are not really distinguishable.

Through metonymy people are described only in terms of those details by which Miriam knows them. These details are observed by Miriam and are therefore visual yet the overall impression is usually a collection of fragments rather than a complete visual picture. The process and concept of ‘looking’, in *Pilgrimage*, becomes something different. Before I discuss some of the ways metonymy functions in various extracts from *Pilgrimage*, involving looking and being looked at, I would like to introduce some of Robyn Warhol’s relevant ideas about focalization

(1996). Warhol points out that “Genette’s concept of focalization closely resembles what film theorists call the ‘gaze’ in visual texts” (1996, 25), and discusses how the notion of the (female) gaze can be used in (feminist-)narratology (1996: 25). Warhol distinguishes the ‘gaze’ and the ‘look’ in verbal narration:

The extradiegetic gaze frames the reader’s view of what is happening in the fictional world, whereas the intradiegetic look is one among the thousands of events that are represented as occurring there. When a novel is as carefully focalized through one character as is *Persuasion*, the gaze imitates that of the focal character; in this novel, then, the extradiegetic gaze and Anne’s intradiegetic look are often identical (1996: 26).

The process of Anne’s looking, also the gaze which frames the reader’s view, is contrasted with other ways of looking: “juxtaposing the feminine focalization that relies on the heroine’s viewpoint with the objectifying gaze - often associated in [*Persuasion*] with male characters - which others in the text direct at the heroine’s body” (Warhol, 1996: 25). Anne’s gaze, coincident with her intradiegetic look, “working together with certain ethical structures within the story”, “functions to gender looking as a feminine activity” (Warhol, 1996: 26). The ‘gaze’ of *Pilgrimage* is similarly coincident with Miriam’s look and the activity of looking is re-conceptualized.

In this extract (passage 3.2, included in Appendix B), Miriam remembers encountering a pupil, Emma, playing the piano. Miriam is struck, on her arrival in Germany, by the difference in the way German girls and English girls are taught to play music, the German girls having far more confidence in self-expression.

She had opened the door on Emma sitting at the piano in her blue and buff check ribbon-knotted stuff dress. Miriam had expected her to turn her head and stop playing. But as, arms full, she closed the door with her shoulders, the child’s profile remained unconcerned. She noticed the firmly-poised head, the thick creamy neck that seemed bare with its absence of collar-band and the soft frill of tucker stitched right onto the dress, the thick cable of string-coloured hair reaching just beyond the rim of the leather-covered music stool, the steel-beaded points of the little slippers gleaming as they worked the pedals, the serene eyes steadily following the music. She played on and Miriam recognized a quality she had only heard occasionally at concerts, and in the playing of one of the music teachers at school.

She had stood amazed, pretending to be fumbling for empty pegs, as this round-faced child of fourteen went her way to the end of her page ("Pointed Roofs" 1: 35).

This is a remembered event, recounted initially and finally in the past perfect (*had opened, had expected, had stood*), with three intervening sentences in the simple past (*closed, remained, noticed, played, recognized*). The scene, as it continues beyond the extract, is resolved in the past tense, becoming the narrative present rather than the past, as discussed in the conclusion of the previous chapter. Accompanying the change in tense is a closer alignment of the text with Miriam's consciousness: it is no longer Miriam remembering but as if Miriam were there.

In *Miriam had expected her to turn her head and stop playing. But [...]* what the reader expects will follow *But*, is something like 'but she [i.e. Emma] didn't'. However, the sentence proceeds *but as, arms full, she closed the door* and *as, arms full* eliminates the possibility of *she* being mis-read as Emma, and the referent of *she* is Miriam. The expected main clause with Emma as subject - *the child's profile remained unconcerned* - is postponed by the hypotactic clause *as [...] she closed the door [...]*. The expected referent of *she* in the following sentence *she noticed [...]* is again Emma, but again turns out to be Miriam instead. Similarly, in the sentence immediately following this extract - *She played on and Miriam recognised a quality she had only heard occasionally at concerts, and in the playing of one of the music teachers at school* - at first I read the initial *she* as referring to Miriam, but this *she* refers to Emma. This confusion as to the referent of *she* is surely deliberate.

Emma is referred to by the metonymic expression *the child's profile remained unconcerned*. This clause establishes an uncertainty which might be paraphrased: 'Because the expression on Emma's face, seen in profile, did not indicate that she was disturbed by Miriam entering the room, Miriam supposed that either Emma did not mind her being there, or had not noticed that she had entered the room.' The metonymy centres the narrative in Miriam's consciousness, because it expresses what Miriam supposes. 'She remained unconcerned' would shift the narrative to Emma's consciousness.

'Child' is a general term which is usually used if the name of the child is unknown, or to draw attention to the fact that she is a child and what this might

imply. At the time of the event, Miriam does not know that the child's name is Emma, so that *the child's profile remained unconcerned* tells the reader only what Miriam knew at the time. In the earlier narration of the event where Miriam is recalling something she knows about Emma, then Emma is referred to by name: *She had opened the door on Emma*, and the dress is one which Miriam recognizes as hers: *her blue and buff check ribbon-knotted stuff dress*. Another significance of the word *child* is that the very fact that Emma is a child is interesting, because she is not behaving how Miriam would expect a child to behave. *The child* has learnt to behave in a way which is unchildlike. *The firmly-poised head* confirms and consolidates this. The embedded verbal element *poised* is unusually modified by the adverb *firmly*. There is a delicacy about *poised* (OED: "balancing, weighing, hovering") which apparently contradicts the deliberately strong *firmly*.

The use of the definite article rather than the possessive pronoun, and reference to Emma's clothing rather than her person, characterize this description:

the firmly-poised head,
the thick creamy neck that seemed bare with its absence of collar-band and
the soft frill of tucker stitched right onto the dress,
the thick cable of string-coloured hair reaching just beyond the rim of the
leather-covered music stool,
the steel-beaded points of the little slippers gleaming as they worked the
pedals,
the serene eyes steadily following the music

These features are Emma as Miriam sees her for the first time. If *the* is replaced with *her*, for example 'her firmly-poised head', 'her thick cable of string-coloured hair', 'her little slippers gleaming', the features become more specific to Emma, and attention is drawn towards Emma and away from Miriam. With the impersonal definite article, Emma is only her accoutrements, and furthermore, only those accoutrements that Miriam *noticed* - there is "no vision of a completed whole".¹⁴

"*The*" according to Halliday, "signals 'you know which one(s) I mean'". But unlike "the personals and other demonstratives", which signal "not only that the

¹⁴ "In the realm of Richardson's feminine prose where there is no univocal reference and no vision of a completed whole, it is not simply that figurative language is privileged over 'proper' language, but that all language is figurative, and all words are also things - not simply representations of things" (Gevirtz, 1996: 181).

identity is known, or knowable, they state exactly how the identity is to be established", "*the* merely announces that the identity is specific; it does not specify it" (1985: 292-3). *Her* in *She had opened the door on Emma sitting at the piano in her blue and buff check ribbon-knotted stuff dress*, establishes that the identity of the dress is to be established in relation to Emma (Emma might like her dress; she might have chosen to wear it). With *the*, features are seemingly described in relation to each other rather than to the person to whom they belong. Indeed, it is as if the person is not there at all. *The serene eyes steadily following the music* also detaches Emma from what she is doing. In a congruent version *the serene eyes* would probably be replaced with a reference to Emma herself: 'Emma following/reading the music steadily and serenely'. The metonymy *the serene eyes*, like *the child's profile*, is what Miriam can observe.

Within the list of nominal groups in passage 3.2, there are a number of instances of the construction *the N1 of N2*:

the soft frill of tucker
the thick cable of string coloured hair
the rim of the leather-covered music stool
the steel-beaded points of the little slippers

In three of these examples, N1 is modified, which enhances its headword status. The construction *the steel-beaded points of the little slippers* is double-headed because the relationship between N2 and N1 is 'possessive' (Sinclair, 1991: 92-3). Additionally, the headword status of N1 - *the steel-beaded points* - is enhanced because it is modified. In the phrase *the steel-beaded points of the little slippers gleaming as they worked the pedals*, the potential subject of the non-finite verb *gleaming* is *the steel-beaded points*, whilst the anaphoric referent of *they* in *as they worked the pedals* is *the little slippers*. The phrase *as they worked the pedals* is metonymic as it is Emma who is working the pedals. This represents the ease with which Emma plays. Her feet cope easily with what they have to do, yet her feet are referred to by *the little slippers*, downgraded by *the steel-beaded points*, just as her hair is referred to according to the style that has been worked on it. Emma is a constructed individual.

Whilst it is tempting to account for the absence of Emma as a person as being a result of Emma, at this point, being a stranger to Miriam, descriptions can be equally fragmentary and detached from the person, even where the person is known to Miriam. In this description of Miriam's father, the person is noticeably absent: *She glanced across at the pale face with its point of reddish beard, the long white hands laid one upon the other on the crossed knees* ("Pointed Roofs" 1: 30). On the other hand, it is not an evaluative description of her father's appearance. The following extract is a description of Eve, Miriam's sister, and provides an interesting comparison to the description of Emma:

Miriam pursed her lips to a tight bunch and sat twisting her fingers. Eve stood up in her tears. Her smile and the curves of her mouth were unchanged by her weeping, and the crimson had spread and deepened a little in the long oval of her face. Miriam watched the changing crimson. Her eyes went to and fro between it and the neatly pinned masses of brown hair.

'I'm going to get some hot water,' said Eve, 'and we'll make ourselves glorious.'

Miriam watched her as she went down the long room—the great oval of dark hair, the narrow neck, the narrow back, tight, plump little hands hanging in profile, white, with a blue pad near the wrist ("Pointed Roofs" 1: 20-21).¹⁵

The possessive pronoun is used unusually in *Eve stood up in her tears*. Generally, in the first half of the extract there is an alternation between the definite article and the possessive pronoun: *her smile, the curves of her mouth, her weeping, the crimson, the long oval of her face, the changing crimson, the neatly pinned masses of brown hair*. Very generally, it seems that actual physical features are modified by *her* (*smile, mouth, weeping, face*) whilst shapes and attributes are modified by *the* (*curves, crimson, long oval, neatly pinned masses*). N2, in each of the N1 of N2 phrases, is "the principle reference point to the physical world" (Sinclair, 1991: 87, see page 176 above). *Brown hair* is not modified by the definite article and the effect of this, as throughout the second half of the extract, is the absence of Eve the person. In the second half of the extract the possessive pronoun is not used at all: *the great oval of dark hair, the narrow neck, the narrow back, plump little hands hanging in*

¹⁵ A loose-leaf copy of this extract, passage 3.3, is included in Appendix B.

profile, the wrist. Miriam see the shapes and forms of certain objects or details, but there is no complete picture. The identity of the noun modified by the adjective *tight* is ambiguous in: *the narrow back, tight, plump little hands hanging in profile, white, with a blue pad near the wrist.* Adjectives usually precede the noun they modify and *tight* here can be read either as modifying the following *little hands* or the preceding *back*. Because *tight* rhymes with *white*, which postmodifies *hands*, it is tempting to read *tight* as postmodifying *back*, therefore occurring at the end of a noun phrase:

the narrow back, tight,
plump little hands hanging in profile, white,

Three pages earlier than this extract is another description of Eve, also referring to the *crimson* of her cheeks:

Eve came slenderly down the room and Miriam saw with relief that her outdoor things were off. As the gas flared up she drew comfort from her scarlet serge dress, and the soft crimson cheek and white brow of the profile raised towards the flaring jet ("Pointed Roofs" 1: 17).

This raises the question of whether or not the reader will remember from page 17 to page 20 that Eve's cheeks are crimson. In *Pilgrimage* the reader is required to make some very long-range connections. The reader may not realize the textual cohesion of *the crimson* but will still understand *the crimson* as coherent, that is, in the context of the situation where Miriam is observing Eve. It is only through closely observing the language of *Pilgrimage* that I noticed that Eve's face is regularly referred to as being crimson, for example, in "Backwater": *the crimsoned oval of Eve's face* (1: 204-5) and *watching Eve bend a crimson face over the tea-tray* (1: 212). As a final example of the small features by which Miriam knows other people, the following is a brief mention of her former piano teacher, Miss Gilkes:

Wearing that large cameo brooch - long, white, flat-fingered hands and that quiet little laugh [...] ("Pointed Roofs" 1: 17)

There is no visual description of Miss Gilkes but only the details which are significant in Miriam's memory of her, emphasized by the distal deictic *that*, showing these to be well-known, specifically associated details.

Miriam's gaze appears to stop at the level of appearance, ignoring the person altogether. However, for all its apparent neglect of person and incompleteness of picture, her gaze provides a very vivid impression of the features which characterize people in different situations. Also, although Emma is excluded from her description, the reader is still given an impression of Emma's poise and maturity. Where looks are evaluated, they are not evaluated according to typical criteria such as pretty or ugly. Miriam's gaze takes in unexpected features. The uniqueness of the gaze in *Pilgrimage* and the idea of "reading looks" is something I will consider in the next section.

People and their looks

The following extract (passage 3.4 in Appendix B) is packed with looks and the reading of looks:

'Going out?' asked Mrs Bailey in a refined little voice, throwing a proud fond shy glance towards Miriam from her recovered place behind the tea-tray. Her cheeks were flushed and her eyes sparkled brightly under the gaslight. Miriam's glance, elastic in the warmth coming from the room, swept from the flood of yellow hair on the back of the youngest Bailey girl sitting close at her mother's left hand, across to the far side of the table. The pale grey-blue eyes of the eldest Bailey girl were directed towards the bread and butter her hand was stretched out to take, with the unseeing look they must have had when she turned her face towards the door. At her side, between her and her mother, sat the young Norwegian gentleman, a dark-blue upright form with a narrow gold bar set aslant in the soft mass of black silk tie bulging above the uncreased flatness of his length of grey waistcoat. He had reared his head smoothly upright and a smooth metallic glance had slid across her from large dark clear, easily opened eyes. He was very young, about twenty; the leanness of his dart-like, perfectly clad form led slenderly up to a lean distinguished head. Above the wide high pale brow where the bone stared squarely through the skin and was beaten in at the temples, the skull had a snakelike flatness, the polished hair was poor and worn ("Interim" 2: 328).

The repetition of *glance* is noticeable, being within a relatively short space of text (three times in this paragraph), but what makes it particularly remarkable is that it is

used oddly.¹⁶ Repetition is a form of textual cohesion. The unifying function of the use of the word *glance* establishes a pattern in the way Miriam observes and how she perceives other people as observing.¹⁷

Glance is defined as “a brief or hurried look” (*OED*), yet these glances are prolonged:

throwing a proud fond shy glance towards Miriam
Miriam’s glance, elastic in the warmth of the room, swept from the flood
of yellow hair
a smooth metallic glance had slid across her

These uses of *glance* are also metaphorical. The first example might be congruently expressed ‘glancing proudly, fondly and shyly at Miriam’. In this derived version, not only is the string of adverbials clumsy but the relation of these modifiers to Mrs Bailey is altered. The adverbials describe **how** Mrs Bailey looked, that is, how she felt as she glanced at Miriam. In the metaphorical version, the *glance* is a thing sent to Miriam which Miriam can interpret as *proud*, *fond* and *shy*. *Glances* in *Pilgrimage* go out and touch things. They can be seen by Miriam and Miriam can send them out but a *glance* will always seem detached from a consciousness apart from her own. Thus in the third example, *a smooth metallic glance had slid across her from large dark clear, easily opened eyes*, the Norwegian gentleman is not explicitly mentioned as glancing. His *glance* is a thing which Miriam notices passing over her, without reference to the mind behind it but only to the eyes from which it emerges, and how it affects her physically. The *eyes* might be read as a metonymic reference to the person, and it is the *eyes* that Miriam can actually see. Miriam’s sensitivity to her environment is expressed through the structure of the language in that the environment can always potentially affect her. In the *proud fond shy glance* the reader experiences what it is like to be Miriam thinking about how Mrs Bailey feels towards her rather than what it is like to be Mrs Bailey thinking about Miriam.

¹⁶ I am grateful to Elizabeth Knowles for drawing my attention to the very interesting use of the word *glance* here and throughout *Pilgrimage*. Knowles discusses this example in the second chapter of her thesis (1998).

¹⁷ “By its very nature, lexical repetition has always been a fundamental unifying device in poetry, jointly with other elements like rhythm, stress, metre and sound patterns. And when occurring over longer stretches of text, it may have a similar unifying function in prose, in that it may intensify the overall thematic or symbolic structure of the work” (Verdonk, 1995: 9).

Likewise, the reader experiences how Miriam feels being looked at by the Norwegian gentleman rather than how he feels looking at her.

The second *glance* is Miriam's glance: *Miriam's glance, elastic in the warmth coming from the room, swept from the flood of yellow hair on the back of the youngest Bailey girl sitting close at her mother's left hand, across to the far side of the table.* What is different about Miriam's glance is that her glance takes in a great deal, the observations of the rest of the paragraph in fact. Her *glance* is a space in which things happen and also a thing which acts. The prolongation and spatialization of *glance* is highlighted by the modifier *elastic*. Miriam's glance can *expand* to take in everything in the warm cosy room.¹⁸

Another metaphorical process typically observable in the text is the use of the suffix *-ness* (as was discussed earlier on pages 173-6):

At her side, between her and her mother, sat the young Norwegian gentleman, a dark-blue upright form with a narrow gold bar set aslant in the soft mass of black silk tie bulging above the uncreased **flatness** of his length of grey waistcoat [...] He was very young, about twenty; the **leanness** of his dart-like, perfectly clad form led slenderly up to a lean distinguished head.

In *the uncreased flatness of his length of grey waistcoat*, it is what most affects Miriam that is foregrounded, that is, *the uncreased flatness*, whilst *his grey waistcoat*, the potential semantic core, is twice downgraded, being 'behind' two nominalized forms, *flatness* and *length*. *Lean* is, as an adjective, a judgement, or a description of how Miriam perceives him, in contrast to *leanness*, which is a thing, what it is about his form that is individual.¹⁹ *Leanness* can potentially affect Miriam so that the verb *led* refers implicitly to Miriam's gaze. Repetition of different forms of a word can show the different meanings of that lexical item depending on its

¹⁸ The word *elastic* is also one which frequently occurs in odd contexts of use, for example:

For a moment she was conscious of nothing but the soft-toned, softly-lit interior, the softness at her back, the warmth under her feet and her happy smile... She pressed back more steadily into the elastic softness ("Honeycomb" 1: 351); *The dark houses and the blackness between the lamps were elastic about her* ("The Tunnel" 2: 74); *The elastic outer air was there* ("Interim" 2: 404); *an elastic impalpable bodiless mind* ("Deadlock" 3: 128).

¹⁹ *'There is a dangerous looseness' . . . 'There is a dangerous' he had written. . . You were not supposed to notice that there were two statements, but to read slowly on, accepting. . . The adjective is the sentence, personal, a matter of opinion. People who read books do not think about adjectives. They like them* ("Interim" 2: 407-8).

function in the clause. Repetition of different forms of the same lexeme can highlight either similarity or difference or both. Although written in relation to syntactic parallelism, the following statement made by Deborah Tannen can equally be applied in the case of lexical repetition: "Paradoxically, repeating the frame foregrounds and intensifies the part repeated, and also foregrounds and intensifies the part that is different" (1989: 51). The occurrence of *lean* and *leanness* so close together highlights their similar qualities and also their different functions in the context of the text. Two other examples are *When the room was still there was an unbroken stillness in the house and street* ("Interim" 2: 335) and *The distant soft flat silvery swell of a little gong sent her hurrying to the mound of soft bath towel* ("Honeycomb" 1: 354). In the first, *still*, as an adjective, signals the absence of disturbance (sound or movement), while the derived noun *stillness* is a presence or something there. The comparison highlights the different uses of *still*. In the second example, *soft* modifies something heard and then something felt, so that different potential meanings of *soft* are activated. However, the connection between these two different things, their softness, is an important aspect of many of the objects in the luxurious house Miriam is living in at the time (*soft* is used frequently in a number of passages). Reiteration is an important device in *Pilgrimage*, although proscribed in traditional rhetoric, as Walter Nash underlines: "Style is ludicrously crippled when one lexical form is repeated within close syntactic limits, e.g. within the structure of a clause" (1980: 48).

Metallic and *slenderly* in the expressions *a smooth metallic glance* and *led slenderly up* are metaphorical. And, again contrary to Goatly, I do not read them as less 'vivid' than nominal metaphors. *Metallic* may refer to the coolness of the Norwegian's expression or his eyes. *Metallic* is used in reference to the Norwegian gentleman a few pages earlier: *Something hard, metallic, like a wire spring, cold and relentless* ("Interim" 2: 324). Whilst *a smooth metallic glance* is a description of the Norwegian's glance, the *glance*, as I discussed earlier, is also something felt by Miriam, and the concreteness of *glance* is enhanced by *metallic*. The description of the Norwegian is harsh: *Above the wide high pale brow where the bone stared squarely through the skin and was beaten in at the temples, the skull had a snakelike*

flatness, the polished hair was poor and worn. The shock of this disturbing ending contrasts with the earlier description of *a dark-blue upright form with a narrow gold bar set aslant in the soft mass of black silk tie bulging above the uncreased flatness of his length of grey waistcoat and the leanness of his dart-like, perfectly clad form led slenderly up to a lean distinguished head.*

Slenderly is marked because the adverbial suffix *-ly* derives an adjective which would not normally form an adverbial. The reader has to infer how the adverbial modifies the process it occurs with (*led*, which is both metaphorical and abstract). *Slenderly* is also used elsewhere, another instance being: *Eve came slenderly down the room and Miriam saw with relief that her outdoor things were off* ("Pointed Roofs" 1: 17).²⁰

The process of metonymy allows for a focus on what Miriam observes and the reader is often presented with a collection or selection of details rather than a complete picture. In the next section, I will continue my discussion of how experience or perception take precedence over 'objective' description, so that a point of view, or observing consciousness is never absent. The implication of this process is that all description represents a point of view, but usually according to convention. In *Pilgrimage* an original point of view is being represented - Miriam's reality rather than conventional reality.

Miriam's inseparable surroundings

What is startling and different is their [H. D. and Dorothy Richardson's] pursuit in language of what was taking place in physics and other mathematical languages, and in psychoanalysis: the radical hypothesis that nothing objective exists, that a separation between 'subjectivity' and 'objectivity' is spurious, that the observer (so called) is intrinsic to every phenomenon (Hanscombe and Smyers, 1987: 9).

As with descriptions of people, descriptions of places also involve Miriam's experience or perception of places rather than accurate or 'complete' descriptions of the places themselves. Analysis of the role of grammatical metaphor can show how

²⁰ This form is in fact frequently used in reference to the way Eve moves: *She stepped slenderly forward* ("Interim" 2: 381); *Eve was looking sweet; slenderly beautiful and with her crimson-rose bloom* ("Interim" 2: 384); *moved slenderly towards the door* ("Interim" 2: 385).

Hanscombe's claim that "interactions between inner consciousness and external reality are conveyed... by the manipulation of the sentence as the structural unit of language" is supported by the text. In the following extract (passage 3.5 in Appendix B), from near the beginning of "The Tunnel", Miriam moves into new lodgings:

Behind Mrs Bailey the staircase was beckoning. There was something waiting upstairs that would be gone if she stayed talking to Mrs Bailey.

Assuring Mrs Bailey that she remembered the way to the room, she started at last on the journey up the many flights of stairs. The feeling of confidence that had come the first time she mounted them with Mrs Bailey returned now. She could not remember noticing anything then but a large brown dinginess, one rich warm even tone everywhere in the house; a sharp contrast to the cold, harshly lit little bedroom in Mornington Road. The day was cold. But this house did not seem cold and, when she rounded the first flight and Mrs Bailey was out of sight, the welcome of the place fell upon her. ("The Tunnel" 2:11).

In the *feeling of confidence* that had come the first time she mounted them with Mrs Bailey returned now there are two nominalizations, of 'to feel' and 'confident'. A potential congruent version might be: 'Once again she felt confident, like the first time she had gone up the stairs'. What is achieved through grammatical metaphor is that the place affects Miriam. *Confidence* as a thing is something she can have, something which returns to her, and can potentially affect her.

A similar example in the same extract is the following: *but this house did not seem cold and, when she rounded the first flight and Mrs Bailey was out of sight, the welcome of the place fell upon her*. A congruent form is even more difficult to suggest here - confirming that the form of expression chosen is essential and appropriate. The metaphorical expression *the welcome of the place fell upon her* might be congruently realised either as a process or a quality, for example 'she felt welcomed by/in the place' or 'the place was welcoming to her'. In neither case does she have the role of being affected that she has in the original text, where it is as if she almost submits herself to the place, and this is the inevitable result. Just as *the feeling of confidence* is something that comes to her from her surroundings rather than from within herself, the *welcome of the place fell upon her*. It is not that Miriam has no control over how she feels, but what is emerging here is one of the important aspects of consciousness that Richardson is trying to represent, the

interaction of a character with her environment rather than the environment simply being a background. The 'setting' is never a backdrop but always something that Miriam is moving within, so that she cannot be divided from it. The environment as a background is something Miriam deplures in novels:

Generally the surroundings were described separately, the background on which presently the characters began to fuss. But they were never sufficiently shown as they were to the people when there was no fussing; what the floods of sunshine and beauty indoors and out meant to these people as single individuals, whether they were aware of it or not ("Revolving Lights" 3: 243).

Another effect foregrounded by this example is that Richardson uses metaphor to break down the clear (and essentially conventional) distinction between the emotional and physical. It is a distinction made by Halliday in his classification of process types as being either mental processes or material processes (1994).²¹ Miriam's reaction, in expressions such as *Miriam recoiled from the thought of a dull bored man looking to her for enlivenment of the moving coloured wonder of London* ("Honeycomb" 1: 420) can be both a physical and an emotional response (or, her emotional response is also physical).

The welcome of the place fell upon her represents a physical reaction to the place that is part and parcel of her emotional response. *There was something waiting upstairs that would be gone if she stayed talking to Mrs Bailey* can be understood as Miriam expecting to feel a particular way on arriving in her new room, but something she will feel only as a physical reaction to the place; she needs to get into this real space to feel in a particular way. *The welcome of the place fell upon her* might be described as pathetic fallacy, as might *Behind Mrs Bailey the staircase was beckoning* ("The Tunnel" 2:11). In using the term 'pathetic fallacy' I do not want to commit myself to its traditional use, as a term defining the personification of the

²¹ Elizabeth Knowles discusses the lack of distinction between the emotional and physical in the fiction of Angela Carter (1998, chapter 2). Robyn Warhol describes how the process of looking in *Emma* breaks down the distinction between mental and physical, making them both part of the same process: "Anne Elliot's access to power through the feminine language of looking lets her blur the oppositions of the textual world in which she is placed by making mind and body functions of the same act - looking and reading looks - and by succeeding through that act in bringing together the interior and exterior significance of the people who come under her gaze" (Warhol, 1996: 38).

environment as a decorative way of expression - as defined by Wales, "the attribution by writers of human emotions to inanimate objects of nature" (1989: 342). The term was originally coined by John Ruskin, "who wished to discriminate between accurate descriptions of nature and the distortion caused when the writer's emotions falsify the appearance of things" (Martin Gray, 1992: 212-3).

However, I find that in *Pilgrimage*, pathetic fallacy does not take the reader in, nor does it seek to confuse the reader for a minute that the environment is animate. Rather, it functions in the establishment of Miriam's perception of her environment. If *behind Mrs Bailey the staircase was beckoning* were an embellishment, its congruent form would be 'it seemed to Miriam that the staircase was beckoning', which is very different from what is said here. Miriam is not 'taken in' by the staircase. This non-literal expression cannot be questioned. It is Miriam's reaction to the place itself which is represented rather than an objective description of the house she enters. Perhaps, even, there can be no objective description because, as Hanscombe and Smyers suggest, *Pilgrimage* accords with the hypothesis that "nothing objective exists" (1987: 9). Pathetic fallacy, then, is the real merging or continuity of Miriam's emotion with her environment, it is the effects of the environment on her and of her on the environment. The examples from "Interim" illustrate a typical effect of metaphor in *Pilgrimage*: the breaking down of any clear distinction between the emotional and the physical, the mind and the world.

Read as metaphorical, the language of *Pilgrimage* can be understood as an elaborate distortion of the real world. However, as discussion of the text so far has suggested, metaphor is an essential process in the accurate representation of Miriam's consciousness, without the distortion that putting experience into language conventionally involves. In the following extract (passage 3.6 in Appendix B) imagination and perception of experience are further explored, as Miriam recalls her cycle ride whilst resting at the side of the road. Cycling, for Miriam, is a major new found freedom:

- (1) Wheeling her machine back to the open road, she sat down on a bank and ate the cold sausage and bread and half of the chocolate and lay down to rest on a level stretch of grass in front of a gate. (2) Light throbbed round the edges of the little high white fleecy clouds. (3) She

swung triumphantly up. (4) The earth throbbed beneath her with the throbbing of her heart . . . the sky steadied and stood further off, clear, peaceful, blue, with light neat soft bunches of cloud drifting slowly across it. (5) She closed her eyes upon the dazzling growing distances of blue and white, and felt the horizon folding down in a firm clear sweep round her green cradle. (6) Within her eyelids fields swung past green, cornfields gold and black, fields with coned clumps of harvested corn, dusty gold, and black, on either side of the bone-white grass-trimmed road. (7) The road ran on and on, lined by low hedges and the strange everlasting back-flowing fields. (8) Thrilling hedges and outstretched fields of distant light, coming on mile after mile, winding off, left behind . . . (9) 'It's the Bath road I shall be riding on; I'm going down to Chiswick to see which way the wind is on the Bath Road. . . .' (10) Trees appeared, golden and green and shadowy, with warm cool strong shaded trunks coming nearer and larger. (11) They swept by, their shadowy heads sweeping the lower sky. (12) Poplars shot up, drawing her eyes to run up their feathered slimness and sweep to the top of the pointed plumes piercing the sky. (13) Trees clumped in masses round houses leading to villages that shut her into little corridors of hard hot light . . . the little bright sienna form of the hen she had nearly run over; the land stretching serenely out again, rolling along, rolling along in the hot sunshine with the morning and evening freshness at either end . . . sweeping it slowly in and out of the deeps of the country night . . . eyelids were transparent. (14) It was *light* coming through one's eyelids that made that clear soft buff; soft buff light filtering through one's body . . . little sounds, insects creeping and humming in the hedge, sounds from the grass. (15) Sudden single quiet sounds going up from distant fields and farms, lost in the sky ("The Tunnel" 2: 230-1).

The bicycle ride, in this paragraph, is imagined, or remembered, as the journey takes place *within her eyelids* (6). *Within her eyelids* is also metonymic because, although the images might be primarily visual, the fact that she is imagining it means that it is happening in her head. There is a great deal of movement in the passage and Miriam is imagining not only what moving through the countryside looks like, but also how it feels: she *felt the horizon folding down in a firm clear sweep round her green cradle* (5). Miriam is lying down on the grass imagining this scene so neither Miriam nor the landscape is moving. This imagined movement through the countryside on her bicycle is described as though it is the landscape moving, and not Miriam.

Prepositions relate to Miriam as the central point. She is the deictic centre or focus of what is experienced and described. The *outstretched fields of distant light*

(8) are fields that stretch *out* from Miriam. The *road ran on and on* before Miriam who is (imagining herself) moving along it, it goes *on and on* away from her. *The fields swung past* (6) as she swings through them, passing them. It is Miriam who is doing the approaching, not *the cool strong shaded trunks coming nearer and larger* (10). *The land stretching serenely out again* (13) is stretching *out* from Miriam. *Thrilling* (8) must be interpreted as a description of how the hedges appear rather than what the hedges are actually like without a mind there to perceive them. *The strange everlasting back-flowing fields* (7) are back-flowing as Miriam passes through them and they come to lie behind her. The fields are *everlasting* (7) in the sense that they go on 'forever' as Miriam passes through them. She is absorbed in the visual images which relate to her own feeling of movement rather than a deep link with her natural surroundings. The metonymic *sudden single quiet sounds going up from distant fields and farms* (15) and *sounds from the grass* (14) refer to how Miriam experiences the countryside. Things that exist as part of her experience and their place in her experience are all that is important, rather than what she might actually be able to explain in terms of what is happening in the environment. Another example of this is the appearance of the hen: *the little bright sienna form of the hen she had nearly run over* (13). It is *the hen*, N2, that is "the principle reference point to the physical world" (Sinclair, 1991: 87). Yet what is important is how Miriam perceives the hen and the modified N1, *the bright sienna form*, is the headword. This is not about the hen; it is about how Miriam sees the hen which she nearly runs over.

I will now look at examples which might be seen as pathetic fallacy and which achieve the ultimate effect of registering Miriam's own movement in relation to her environment. This is perhaps paradoxical when the grammatical structure indicates an absence of Miriam as agent, indeed, often the absence of Miriam altogether. Some of the examples which show this are:

- (4) the sky steadied and stood further off
- (5) the horizon folding down in a firm clear sweep round her green cradle
- (6) fields swung past
- (10) Trees appeared, golden and green and shadowy
- (11) They swept by, their shadowy heads sweeping the lower sky

- (12) Poplars shot up, drawing her eyes to run up their feathered slimness
and sweep to the top of the pointed plumes piercing the sky
(13) the land stretching serenely out again, rolling along, rolling along

In each case, the grammatical subject is potentially agentive. However, although *steadied*, *folding down*, *swung past*, *appeared*, *swept by* and *shot up* are all processes which have aspects of the landscape as their (implied) subjects, these processes all relate to Miriam (hence their grammatically metaphorical character). Miriam *swung past* the fields and *swept by* the trees.

Associated with these potential examples of pathetic fallacy are various ambiguities. Sentence (13), beginning *Trees clumped in masses*, follows three consecutive sentences opening with a noun followed by a simple past tense verb (*Trees appeared*, *They swept by*, *Poplars shot up*). *Clumped*, therefore, is easily read also as a finite verb until it becomes apparent that this is not a main clause, but the first of a list of nominals; *clumped* must be re-read as a past participle. The potential of *trees* as a subject has however already been established and so there are two possible meanings. Again, in (13) *the land stretching serenely out again*, the *-ing* form can be either nominal or verbal. The interpretation of *stretching* as verbal is consolidated by *rolling* and *sweeping* but the two possibilities still exist.

The landscape grows and moves around Miriam, and this is all taking place in Miriam's imagination. The images are moving through her mind and she is absolutely still, which the sympathetic reader might, perhaps even should, forget. (13) *The land stretching out again, rolling along, rolling along*, does not for a minute confuse the reader that the land is really moving. Yet another ambiguity arises here: Miriam may be thinking of herself, *rolling along, rolling along*, and the land is *stretching out* and *rolling along*. In all these instances, a mental process associated with Miriam as perceiver or sensor becomes a material process with the landscape as subject (pathetic fallacy). In sentence (12), *Poplars shot up, drawing her eyes to run up their feathered slimness and sweep to the top of the pointed plumes piercing the sky*, the mental process of 'looking' becomes referred to metaphorically by *drawing her eyes* so that reference to the process and perceiver is metonymic and the *poplars* become the agent.

The sky is often, in literary and non-literary language, described as a flat surface. Miriam may be referring to it differently but the underlying concept is, possibly, the same. The sky and the clouds are referred to metonymically as *the dazzling growing distances of blue and white* (5). *Dazzling*, *growing* and *distances* all refer to the sky in relation to Miriam. This will be a way of talking about the sky that the reader has not encountered before yet it is not difficult to have some understanding of the description, which is of the effect of the sky. (4) *The sky steadied and stood further off* is a little more unusual, making use of both the metaphor of the sky as a flat surface and also the same use of verbs as discussed above, the ambiguity between the past tense and the past participle. Both *steadied* and *stood* are unusual if not unique in collocation with the *sky*. *Steadied* can potentially be something done to the sky, whilst *stood* can also be something which was done to the sky. There are various different meanings of *stood*, amongst them to be upright, to rise to one's feet, to be situated and to continue to exist (*OED*), and it is not possible to select any one of these potential meanings, but what is inferred is a range of various possible meanings.

In the following instance, times of day (referred to not necessarily in terms of time but also in terms of the different feeling of the air or the temperature), are related as locations. Accordingly, what is in any case the usual way of expressing these things is foregrounded: *the land stretching serenely out again, rolling along, rolling along in the hot sunshine with the morning and evening freshness at either end . . . sweeping it slowly in and out of the deeps of the country night . . .* (13). It refers either to *the land* or to *the morning and evening freshness*, depending on the extent given to the ellipsis. *In and out of the deeps of the country night* is emphasized as being a location because it is preceded by *with the morning and evening freshness at either end*.

Just as time, in *Pilgrimage*, is referred to as a place, *light*, *brightness* and *freshness* are also expressed as occupying physical spaces. This is a basic way of referring to light as well as time, for example 'out in the sunshine', and not original to *Pilgrimage*. There is nothing inherently unusual about the example *rolling along*

in the hot sunshine. But the metaphor of light-as-space is extended, where it is used in contexts which extend the possibilities of its concrete form:

- (2) Light throbbed round the edges of the little high white fleecy clouds.
- (8) outstretched fields of distant light
- (13) that shut her into light corridors of hard hot light
- (14) soft buff light filtering through one's body

Here, light has a pervasive physical presence, foregrounding the basic conceptual metaphor on which it is based. These examples are reminiscent of the passage discussed in the introduction, where light was described as fluid. Light is not only a space but it is a space which can be felt. Again, the five senses are not distinguished, sight and touch being merged here, and sense is taken on to another dimension. Richardson does not make any compromises in her pursuit of the representation of Miriam's reality. In conclusion I will summarize some of the uses and effects of metaphor in *Pilgrimage*, and the demands these make on the reader.

Breaking down the literal/metaphorical distinction

In still exultation she heard her footsteps go down into the street and along the streaming pavement ("Deadlock" 3: 107).

The huge day would be standing outside clear with gold and blue and dense with trees and flowers does not detract from the realism of *Pilgrimage* because the reader, still assuming that *Pilgrimage* realistically remains in accordance with "the individual experience of a common phenomenal world" (Lodge, 1979: 32), uses this expression to imagine the experience of (anticipating) waking in the morning and looking out at the garden in the light of a new day. The reader should not, unless they mis-read the text, imagine that the world in *Pilgrimage* is anything different from the world they already know, but can expect to see that world differently. Metaphor functions "to capture the vividness of our phenomenological experience" (Gibbs, 1994: 124-5). Metaphor encourages the reader to observe the smallest subtleties and nuances of meaning, and thus plays a role in the process "of

suspending the frailest of particles, of enveloping the vaguest of shapes" (Woolf, 1965 [1923]: 124).

The degree to which language is metaphorical is based on a gradient, depending on how original or conventional (and therefore congruent) a means of expression is. The process of metaphor is vital in the expression of new ideas or new ways of conceptualizing reality, and metaphor is used in *Pilgrimage* to represent Miriam's thoughts and perceptions. A speaker does not select between a literal and a metaphorical expression on the basis of metaphoricity but uses an expression which best resembles what she is thinking - in the case of *Pilgrimage*, the expression which best resembles Miriam's thoughts. As Sperber and Wilson state:

The search for optimal relevance leads the speaker to adopt, on different occasions, a more or less faithful interpretation of her thoughts. The result in some cases is literalness, in others metaphor (1986: 237).

Careful analysis of linguistic form and the process of metaphor can reveal their contribution to the representation of an individual consciousness. The processes of metaphor studied here reveal a range of effects, where Miriam's consciousness is always the central focus. The following short extract illustrates an important issue raised in this chapter, that descriptions are always made from Miriam's point of view not in order to distort reality but in order to represent how a person sees their own world. Here, Miriam is furious with Mr Corrie, her employer, who, up until now, she has seen as an ally. Now, Mr Corrie has disagreed with her during a conversation and she is appalled at his narrow-minded attitude.

‘Oh,’ thought Miriam coldly, appraising him with a glance, the slightly hollow temples, the small skull, a little flattened, the lack of height in the straight forehead, why had she not noticed that before?—the general stinginess of the head balancing the soft keen eyes and whimsical mouth—‘that’s you; you won’t, you can’t look at anything from the point of view of life as a whole’—she shivered and drew away from the whole spectacle and pageant of Newland’s life (“Honeycomb” 1: 442-3).

The fact that Miriam now sees Mr Corrie differently is explicitly realized by free indirect thought - *why had she not noticed that before?* This does not discount any previous description of Mr Corrie, but rather it reveals that any description is limited

by what Miriam can see at that moment. The intention is not to deceive the reader with inaccurate representation but to represent as accurately as possible, in language, Miriam's perception at certain moments in time. Also evident in this extract is Miriam's reaction which can be read as both emotional and physical. Her shivering might be physical as well as abstract. If physical, or literal, then *drew away* [...], which is structurally parallel, also implies concrete and not just abstract distance.

The analysis of these forms can lead to a greater understanding of other linguistic features, for example the interpretation of the many contradictions in *Pilgrimage*, such as in *weary animation* ("Interim" 2: 297), *smooth fat thinness* ("Interim" 2: 420) or *her beloved hated secret self* ("Revolving Lights" 3: 289), where *beloved* and *hated* are both aspects of the way Miriam sees herself, and so can apply simultaneously.

It is Miriam's consciousness and Miriam's experience of her world that is represented and arising within this context are more specific areas of experience such as how memory, "vivid but fragmentary", is active in the present, and how Miriam is affected by different places and different times of day. The distinction between literal and metaphorical is one which Miriam explicitly confronts, being saddened at the metaphorical interpretation of her real experience, which exposes the difference between her and her closest friends:

With a single up-swinging movement, she was clear of earth and hanging, suspended and motionless, high in the sky [...]

She was moving, or the sky about her was moving. Masses of pinnacled clouds rose between her and the clear distance and, just as she felt herself sinking, her spirit seemed to be up amongst their high, rejoicing summits [...]

Joy, that up there had seemed everywhere, pulsed now, confined, within her, holding away thoughts, holding away everything but itself.

'I've been up amongst the rejoicing cloud-tops,' she wrote and sat back and sipped her coffee ("Clear Horizon" 4: 279).

What she had set down, he [Hypo Wilson] would take for metaphor. Up in the clouds. Seventh heaven. Any attempt to prove that it was not, would bring forth his utmost dreariness ("Clear Horizon" 4: 281).

But she [Alma], too, had taken 'up in the clouds' metaphorically, and it seemed impossible to insist, even with her ("Clear Horizon" 4: 283).

Failure to understand the congruency of such expressions in terms of Miriam's real experience is a failure to enter entirely her world and way of thinking. The degree to which the language is read as metaphorical is the degree to which the reader is distanced from the world of the text.

4. Rhythm in *Pilgrimage*

'The way the close thought made his sentences, fascinated me so much, that I often missed the meaning in listening to the rhythm; like a fugue' ("Deadlock" 3: 166).

Prose rhythm

It was like a sea, each sentence a wave rolling in, rising till the light shone through its glistening crest, dropping to give way to the next oncoming wave, the meaning gathering, accumulating, coming nearer with each rising and falling rhythm; each chapter a renewed tide, monotonously repeating throughout the book in every tone of light and shade the same burden, the secret of everything in the world ("Deadlock" 3: 128).¹

There are passages in *Pilgrimage* which are undoubtedly rhythmic. Rhythm, operating at various levels of the language (Nash talks of word-rhythm, phrase-rhythm and sentence rhythm, 1980: 88), is highly complex and therefore difficult to interpret. The difficulties of studying rhythm in prose lie in its variability: different rhythms might plausibly be read into the same text; the text might be read aloud or read silently; rhythm in prose is not regular but variable, and so far less constrained than rhythm in poetry, although the prose might aim to be poetic.² Rhythm is intensely intricate, yet for all its complexity, because it stimulates a rhythmic response in the reader, the reader's intuitive response is essential in the interpretation of rhythmic patterns.³ Woolf's much quoted comment on "the psychological sentence of the feminine gender" is an intuitive response to the nature of Richardson's prose and elasticity is an apt description of the movement of the prose (or "the sentence") which "is of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest of particles, of enveloping the

¹ This extract is the last sentence of a longer extract given in full in Appendix B, as passage 4.1. The extract will be referred to several times throughout this chapter, and quoted again in the text where relevant.

² Baum (1952: 28), Brown (1950: 7) and Saintsbury (1912: 450) describe variation as essential to prose rhythm.

³ According to Richard Cureton, "*Rhythm* is the response of our rhythmic competence to internal and external events" (1992: 120). Cureton also states that "my work on verse rhythm is based on my rhythmic intuitions" (1995: 55).

vaguest of shapes” (Woolf, 1965 [1923]: 124). In her essay “About Punctuation”, Richardson claims that “if there is a margin of uncertainty, any possibility of ambiguity or misapprehension, it is best, no matter what is sacrificed of elasticity or of swiftness, to load up with commas” (1924: 996). However, it is clear from her own prose that she fully exploits the potential swiftness and ambiguity afforded by the absence of commas. In the epigraph the comma following *sentences* oddly compels the reader to pause between the subject and predicate - ‘*The way the close thought made his sentences, fascinated me so much, that I often missed the meaning in listening to the rhythm; like a fugue*’ - so that there is a strange emphasis on the subject. The rhythm seems to take precedence over the meaning.

Traditional approaches to rhythm in prose have centred on metre - patterns of stressed and unstressed syllables. George Saintsbury’s *A History of English Prose Rhythm* (1912) is a canonical text in the area of prose rhythm; Saintsbury claims that feet force themselves upon the language and that “arrangement by feet” is what allows for the harmony of prose (1912: 443):

rhythm requires, as a condition of its existence, the difference which I designate by the terms ‘long’ and ‘short’, and the values which I so term are, by inexorable and inevitable mathematical laws, grouped into the batches which I call ‘feet’ (1912: 445).

Other critics have studied rhythm in prose not so much as a feature of the language but rather as the patterning of the plot or themes throughout a text. According to E.M. Forster (1927), and, following Forster, E.K. Brown (1950), the pattern or rhythm of a text is the shape of the plot or the interweaving and expansion of themes or symbols. Gérard Genette interprets rhythm as variation in the speed of narrative, or the pace at which the plot progresses (1993: 86-112). Another approach, based on the balancing of ideas in phrases and clauses, is the rhetorical approach. In *The Other Harmony of Prose* (1952), Paull Franklin Baum claims that in the study of prose the concept of rhythm should be extended from patterns of stressed and unstressed syllables to patterns of groups and phrases, to include “the alternation and balance of ideas or feelings or syntactical arrangements” (1952: 214). Whilst these approaches examine the rhythm of texts at various levels, what they have in common

is that rhythm is read as primarily aesthetic, as improving the readability of a text, or enhancing the expressive effect, but not as contributing in itself to meaning.

What Richard Cureton achieves in *Rhythmic Phrasing in English Verse* (1992) is a methodology which explores the rhythms of text (and I mean text rather than language) as fundamental and as actively involved in meaning production. Thus he provides a potential solution to the problem articulated by Walter Nash:

Text rhythms are very hard to define objectively (other than by example) and present themselves in many variations; of the passages composed for illustrative purposes in this chapter, several have distinctive rhythms though it might well be difficult to identify their individual character in terms less impressionistic than 'flowing', 'staccato', 'even', etc. Never the less, examination of these passages should confirm that there is a relationship between the rhythmic procedures of a text and the supposed intention of its author to convey a posture, reflect or evoke a state of mind, echo sensory impressions, or otherwise express a personality in confrontation with a theme (1980: 118-9).

Whilst the passages offered by Nash do indeed demonstrate by example his intuitive observation that the "rhythmic procedures" support the sense of the passages, he does not offer a comprehensive method by which a reader's intuitive response can be confirmed or explained linguistically. Similarly, Katherine Wheeler observes the rhythm in a sentence from *Pilgrimage* (as given above, from the same passage that I will presently discuss in some detail), without explaining how the rhythm does what she claims:

The sentence beginning 'It was like a sea, each sentence a wave rolling in' is itself made to roll, to rise, to drop like a wave, gathering as it accumulates. This is an example of Richardson's idea of *how language can mean in addition to discursive meaning* (1997: 45, my emphasis).

An example of Richardson's own, from "About Punctuation", which illustrates how "the rhythmic procedures of a text" can support the sense, is the following:

If we read:—

"Tom stupid with fatigue fearing the worst staggered without word or sign of greeting into the room,"

we are further off than in reading:—

"Tom, stupid with fatigue, fearing the worst, staggered, without word or sign of greeting, into the room." (1924: 995)

The second version, with its interrupting commas, exaggerates the stumbling progress of the sentence, and is therefore closer to Tom's haphazard entrance into the room. The process of reading, the reader's response, is closer to the supposed process of experiencing. What I try to do, through an adaptation of Richard Cureton's method (after Derek Attridge, 1995), is to explain how it is that a sentence can be "like a wave" or whatever else the movement of the text can be said to be like. Rhythm is the reader's **felt** response to the text.

I approach rhythm as the reader's experience of the directed development of the text through time. It is essential to understand rhythm, and again I specifically follow Cureton here, not as "repetitive periodicity", but as "directional movement" (Cureton, 1996: 31-5). What stimulates a rhythmic response might be repetitive or periodic, but these repetitive experiences are subsidiary to non-repetitive experiences (1996: 32-3). Repetition, on its own, produces stasis and frustrates our rhythmic abilities (1996, 34-5): "if sounds do not connect structurally to what has been experienced or look forward expectantly to what is to be experienced, they produce no movement; they simply 'recur'" (Cureton, 1994: 111). The experienced directed movement essential to rhythm comes from phrasing: "in language (and other complex media) it is phrasing that provides this structural connection and expectation and therefore the dynamic movement and expressive shaping" (1994: 111). Phrasing, or "phrasal movement" (Attridge, 1995) will be the main focus of my discussion.

An outline of the chapter

Pilgrimage subverts the reader's expectations of plot and narrative development. The narrative sets up certain expectations, which are neither developed nor resolved, and does not offer any final conclusions. This subversion operates, more concretely, at the local level of the text - at the level of phrases. In phrasal movement, following Attridge (1995) and Cureton (1992), rhythm is understood in terms of structural arrival, anticipation or extension (moving towards or away from a point of resolution, or arriving at that point). These different types of phrasal movement are introduced

in the following section, illustrated through an extract from “Honeycomb”. An extract from “Deadlock” is then used to illustrate a rhetorical approach (after Joseph Williams, 1995) which is contrasted with the more revealing analysis afforded by the Attridge/Cureton approach. The role played by punctuation in relation to rhythm is considered briefly, with an acknowledgement of Richardson’s awareness of the effects of punctuation, drawn from the careful use of punctuation in an extract from “Pointed Roofs” as well as her non-fiction writing.

The approach to phrasal movement is applied in the detailed textual analysis of two further passages from “Deadlock”. In the first, the main shaping pattern is the structural anticipation established by a transitive verb. The expected structural arrival of a complement is never attained. In the second, the important pattern is one of continual extension, reinforced by the regular number of stressed syllables in each phrase. The final analysis of an extract from *Pilgrimage*, from “Oberland”, contrasts with the other extracts discussed in the chapter, as the rhythmic pattern relates in this case to rapid physical movement rather than the shapes or forms of ideas or concepts. The measured progression of phrases in Virginia Woolf’s *To The Lighthouse* further illustrates how this approach to rhythm can be productive, explaining the ‘monotony’, and the more contrived nature, of Woolf’s prose.

In conclusion, the rhythm of the text at a local level is related to the text as a whole, in the diffusion or defusion of what might have been critical moments in the narrative.

Rhythmic shape

Cureton’s analysis of rhythm in verse (1992) provides a brilliantly searching methodology for the study of rhythm in any form of text, indeed, he even claims that his approach is also applicable to music (1992: 435).⁴ His method can be used, as he demonstrates, to explore the most intricate and complex rhythms, and whilst his explanations and analyses of rhythm in the poetry of Gerald Manley Hopkins and Dylan Thomas are extremely clever (and accurate) I do not think that it is always

⁴ The method Cureton has developed “draws heavily”, as Attridge points out “on music theory” (1996b: 9), most extensively on Lerdahl and Jackendoff (1983).

necessary, or even appropriate, to go into such detail or depth. Derek Attridge (1995) domesticates and makes accessible Cureton's approach in a more practical working methodology. It is my recognition - shared by others - of the applicability of Attridge's utilitarian adaptation of Cureton (and the way it makes possible analytic discussion that is not enormously extended and complex) that leads me, in much of what follows, to pursue a similarly advised selectivity.

Cureton would argue that it is necessary to look at the interaction of all components of rhythm throughout an entire text to understand its rhythmic shape, and although I think he is right, it is impractical to analyze extensive stretches of prose, even more so the complete text. Although I do not pretend that this analysis is complete, I still think that it helps to explain partially the working of rhythm in the prose of *Pilgrimage*, locating and explaining the sources of what might otherwise only be intuitively felt. Furthermore, Cureton analyzes poems in which one would generally expect to find a rhythmic shape observable in the text as a whole (although he selects poems which are particularly complex, rhythmically), whereas in prose, there are going to be some passages which are more definitely rhythmic (even 'poetic') than others because, as was noted earlier, rhythm in prose is by nature variable. Baum observes that "in prose relatively short rhythmic stretches have to suffice" as the use of parallel structures readily becomes monotonous, and repetition must be disguised in long complex sentences (1952: 28). For this reason, the passages which I have chosen to analyze are ones which I feel are particularly rhythmic, and are only a few of the many I might have chosen. They might also be described as poetic, largely because of their rhythm or phrasal movement.⁵

Phrasal movement

A "highly important and highly intricate aspect of poetic movement" (1995: 182), according to Attridge, is **phrasal movement**: "the movement of a poem produced by syntax and meaning" (1995: 221). Attridge uses his approach to phrasal movement to analyze metrical verse, free verse, and, in exercise examples, prose sentences

⁵ Saintsbury describes the poetry of Walt Whitman as being neither entirely verse nor prose (1912: 343) and Charlotte Brontë's *Villette*, "in style, and especially in rhythm", as "hybrid verse prose" (1912: 406) and therefore in the same category as Whitman's 'poetry'.

(1995: 189). Attridge claims that “most words in poems (or any stretch of language) can be felt as participating in one of four basic types of movement” (1995: 183), which are:

ANTICIPATION: “they are part of a movement *toward* some point that lies ahead.”

EXTENSION: “they are part of a movement *away from* some point that has already passed.”

STATIC: “they are part of a relatively *static* movement from which something might develop.”

ARRIVAL: “they are part of a moment of *arrival* toward which the previous words have been moving” (1995: 183).

Richard Cureton must be acknowledged here, as Attridge’s idea of phrasal movement is a distillation of Cureton’s concept of **prolongation**, which represents “our rhythmic response to points of structural departure/resolution in a rhythmic medium” (Cureton, 1992: 146): “prolongation provides a body of tensed extensional and anticipational movement” (1994: 121). The terms **anticipation**, **extension** and **arrival** are derived from Cureton’s approach (henceforth referred to as ‘ant’, ‘ext’ and ‘arr’), whilst **static** is a term introduced by Attridge. I do not use the term **static** because it does not add to my analyses of the *Pilgrimage* text (from Attridge’s analyses, it seems that a significant context for the static phrase is in relation to a complete poem. Because any textual analysis of *Pilgrimage* always deals with a part of the text, then this part could always be related to surrounding text and the idea of **static** is irrelevant). I will use the emphasized sentence from the following extract (passage 4.2, included in Appendix B) to exemplify these different phrase types:

When May came, life lay round Miriam without a flaw. She seemed to have reached the summit of a hill up which she had been climbing ever since she came to Newlands. The weeks had been green lanes of experience, fresh and scented and balmy and free from lurking fears. Now the landscape lay open before her eyes, clear from horizon to horizon, sunlit and flawless, past and future. **The present, within her hands, brought her, whenever she paused to consider it, to the tips of her toes, as if its pressure lifted her.** She would push it off, smiling—turning and shutting herself away from it, with laughter and closed eyes. She found herself deeper in the airy flood and, drawing breath, swam forward (“Honeycomb” 1: 424, my emphasis).

The sentence can be divided, initially, into two parts, and the first phrase, *the present, within her hands*, can be labelled an **anticipation**. The second part is then an arrival: *whenever she paused to consider it, to the tips of her toes, as if its pressure lifted her*. This pattern can be illustrated in the following way:

ant	The present, within her hands,
arr	brought her, whenever she paused to consider it, to the tips of her toes, as if its pressure lifted her.

Another pattern of anticipation and arrival is established within the second part of the sentence, where *brought her, whenever she paused to consider it*, anticipates *to the tips of her toes, as if its pressure lifted her*:

ant	The present, within her hands,
arr	ant brought her, whenever she paused to consider it,
	arr to the tips of her toes, as if its pressure lifted her.

Each of these three phrases can be further subdivided into two units, where the second unit is an extension of the first. In each case the extending phrase moves away, or moves on, from the phrase it follows:

ant	The present,	2
	ext within her hands,	3
arr	ant brought her,	2
	ext whenever she paused to consider it,	6
	arr to the tips of her toes,	6
	ext as if its pressure lifted her.	6

Dividing the sentence into phrases according to punctuation, a pattern of short phrases - measured in terms of the number of words - is replaced with a pattern of longer phrases, as indicated at the right hand side of the above layout. Further divisions might be made. For example, *whenever she paused to consider it* and *to the tips of her toes* can each be divided into two parts, each of three words:

	whenever she paused
ext	to consider it,
to the tips	
ext	of her toes,

The two phrases *whenever she paused* and *to consider it* both consist of three words and six syllables. *To the tips* and *of her toes* both consist of three monosyllabic words, and only one stressed syllable (in *tips* and *toes*). Further supporting this pattern in length is the similarity between some of the phrases: *within her hands* and *of her toes* are structurally similar as both nouns, the complements of prepositions, refer to parts of the body, modified by the possessive pronoun *her*; *to consider it* and *to the tips* are related phonemically:⁶

to consider it	to the tips
/tu ... sɪ ... ɪt/	/tu ... ti... s/

As if its pressure lifted her matches the graphic length marked by the punctuation of the two preceding phrases. The interpretation of this particular phrase in the above layout raises two important points regarding phrasal movement. Firstly, any phrasal scansion represents “only one possible way of analyzing the movement implied by a given poem or passage. Other readers, reading the same lines, may well experience different patterns of anticipation and arrival, statement and extension, interrelating with one another in different ways” (Attridge, 1995: 200). I read *as if its pressure lifted her* as an extension at the same level as the phrases *within her hands* and *whenever she paused to consider it*, because I felt that the sentence established a pattern of alternating ‘core’ parts of the sentence with extending or interrupting phrases.⁷ This pattern, which I feel is emphasized by regularity of phrase length, may not be as salient for other readers. Walter Nash comments on the rhythm of a passage written by himself by simply counting the number of words in phrases or clauses of different extent, in order to show some symmetry in the organization of a paragraph. There appears to be a rough regularity in the number of words in these extending clauses (Nash, 1980: 117-9). Although this might seem a rather basic way of studying rhythm, it is, nevertheless, revealing. As Leech and Short state, “when the

⁶ Here, and subsequently, I follow Heinz Giegerich’s (1992) phonemic notation to represent Received Pronunciation.

⁷ *Within her hands* functions as an example of Sinclair’s idea of Arrest, as it arrests the progress of the syntax. Similarly, the complement *to the tips of her toes* is postponed by *whenever she paused to consider it*: “whenever an element of structure can be predicted (from normal rules of syntax) but does not occur immediately, the elements which do occur are said to *arrest* the progress of the syntax” (John Sinclair, 1988: 266)

length of graphic units follows a regular pattern, the text seems to progress with a measured dynamic movement" (1992: 215).

The second point raised by this interpretation is that "*phrasing is not simply a reflection of syntax*" (Attridge, 1995: 185, emphasis in original). Many of the concepts found in Cureton's very comprehensive methodology can also be found elsewhere. For example, Cureton's notion of anticipation and arrival is strongly reminiscent of what Halliday interprets in terms of information structure (1994: 295-302), and the the different types of extension distinguished by Cureton - additive, equative and progressional (1992: 147-8) - recall very closely Halliday's terms referring to types of expansion within the clause complex: elaborating, extending or enhancing (Halliday, 1994: 219). However, whilst phrases might correspond with syntactic units, they need not. Thus the division of the sentence after *the present, within her hands*, does divide the clause into subject and predicate. Syntactically, this is not where the highest division would be made. Rather, the hypotactic clause *as if its pressure lifted her* would be divided from the main clause, *The present, within her hands, brought her, whenever she paused to consider it, to the tips of her toes*. This is not how the phrase is experienced in terms of the dynamic progression of the text.

Cureton, and, following Cureton, Attridge, together provide a step forward from the basic study of length to a systematic description of the relation between phrases (which may be of a regular length). Their descriptions of the various possible responses that a text can stimulate are more sophisticated than basic impressions of the pace of the text, "tempo and its variations, quality of 'attack' and so forth" (Harding, 1976: 134), and to a certain extent they solve Nash's problem of identifying the "individual character" of rhythms in terms "less impressionistic than 'flowing', 'staccato', 'even', etc." (1980: 118). The movement of Richardson's prose can often be described as meandering or convoluted, and, following Cureton and Attridge, the exact source of this quality can be located, as I will demonstrate throughout this chapter.

It might seem that Cureton's approach, in this context, does little more than re-contextualize, into a theory of rhythm, elements of the clause and clause complex

already described adequately elsewhere. However, what this re-contextualization allows for is the relation of these patterns of dynamic movement within the sentence to the dynamic movement of the text at higher levels - at the level of the paragraph, the chapter and even the rhythmic shape of the text in its entirety. Although my primary analysis of rhythm throughout the chapter is of the local development of the text within groups, phrases and sentences, each observable pattern relates to, and functions as a part of, the text at higher levels. As Derek Attridge summarizes Cureton's understanding of rhythm:

A rhythm consists of a series of local events, perceived as more or less prominent elements within longer events, which are themselves perceived as more or less prominent elements within even longer events, and so on throughout the entire piece (1996b: 11).

Rhythm and the progress of the narrative

"In the usual sense, precious little 'happens' to Miriam; in another sense, more happens to that fortunate girl than to most people, perhaps because she is more continuously and intensely alive than most people" ("New Novels: Interim", 1919: 766).

Miriam's mind ... was the river ... passing this memorable part and that on the bank and, as it left each behind, moving on with the same rhythmic rippling flow - towards no conceivable goal. Goals are among the things Dorothy Richardson would leave severely to 'men' (Scott-James, 1956: 139).

In *Pilgrimage*, an aspect of the narrative strategy, as critics have frequently observed, is the absence of a story. It is not, however, a simple case of nothing happening, but a far more complex situation where the reader's conventional expectations of narrative (in the sense of story) are continually frustrated. Cureton claims that "in Western tonal music and English poetry, the most common prolongational expectation at the highest level is for an 'arc' of movement from some *structural beginning* early on in a text/piece to some *structural ending* near its termination." (1992: 149). This is probably also the most common pattern in a novel:

The structural beginning of the text raises some identifiable issue about human experience (what we might traditionally identify as a *theme*). The

body of the text explores this issue with description, narrative or argument, complicating and elaborating the hermeneutical problem. Then the structural ending resolves these complications and elaborations in some satisfying way (Cureton, 1992: 149).

In *Pilgrimage*, the reader is denied this fundamental prolongational expectation again and again. The reader is deliberately denied a conventional plot as Miriam resists being put into a story. Kristin Bluemel describes the following narrative situation which very clearly illustrates my point:

Though we may expect the narrative climax of sex, what we find is a mockery of that expectation, a demonstration of the inevitable escape of female subjectivity from representations of a conventionally perceived sexual female body (1997: 56).

This absence of expected goals, or, as I will show, the diffusion and defusion of areas of structural arrival, is a means by which Richardson “develops a subversive feminist humour that undermines the privileged moments of the male tradition, seduction and sexual consumption” (Felber, 1995: 91).

To illustrate how this strategy is brought into practice (with my own example), when Miriam is teaching at the Perne’s school in North London, an Irish girl, Julia, comes to work there as an assistant, and the strange mystery of Julia implied in the following extract is never resolved:

She [Julia] laughs all day, at everybody and everything, and at night when she is naked and alone she moans; moan, moan, moan, heart-broken, wind and rain alone in the dark in a great open space.

She sometimes hinted at things, those real unknown things that were her own life unshared by anybody; in a low soft terrible broken voice, with eyes dilated and quivering lips; quite suddenly, with hardly any words (“Backwater” 1: 338).

There may not be a mystery at all. This is Miriam’s perception of Julia, amongst other perceptions. Sometimes Julia is portrayed as coarse and uneducated and at other times as deep and unfathomable. In the book “Backwater”, Julia is a part of Miriam’s life at the Perne’s school, after which she simply disappears, and a character the reader might have expected to return again in later books vanishes. To return to the mystery of Julia you have to return to “Backwater”. The strategy of

avoiding resolution and anticipating narrative developments which are never realized, is one which May Sinclair (1990 [1918]) also observed, giving an example from "Pointed Roofs" (which I explored independently in my chapter "Narrative Structure"):

Chapter Three of "Pointed Roofs" opens with an air of extreme decision and importance: 'Miriam was practising on the piano in the larger of the two English bedrooms,' as if something hung on her practising. But no, nothing hangs on it, and if you want to know on what day she is practising you have to read on and back again (1990: 445).

Miriam's pilgrimage has no single goal and *Pilgrimage* has no ending. The final graphic symbol of the entire novel is a question mark so that even after over two thousand pages, there is only a question. *Pilgrimage* does not give the reader any answers. Any kind of conclusion or resolution would go against the grain of the entire novel ⁸: "the narrative dynamics of Richardson's thirteen volumes ... subvert the phallogocentric emphasis on a forward-moving plot and Brooks's idea that we read 'for the plot', with an emphasis on process rather than destination" (Felber, 1995: 78). The "forward-moving plot" can be considered "phallogocentric" if the norm against which Richardson was writing is read as "male". *Pilgrimage*, as Sinclair states, "is just life going on and on" (1990 [1918]: 444). According to Rachel Blau DuPlessis:

the enormous lack of a 'story' in this novel is then a serious, deeply held, and justifiable element of Richardson's poetics of fiction, given the fact that 'story' for women has typically meant plots of seduction, courtship, the energies of quest deflected into sexual downfall, the choice of a marriage partner, the melodramas of beginning, middle, and end, the trajectories of sexual arousal and release (1985: 151).

The end of each book is simply where the writing stops before carrying on again. There is no outcome and you have to go back to the middle to (re)discover what it is there. This enormous challenge to the reader is made worthwhile because the language is intricate and multi-faceted, and original and aesthetically pleasing enough

⁸ As Bernard Fehr (1930), Olive Heseltine (1919) and Philip Littel (1921) note. Whilst Heseltine hopes that *Pilgrimage* will never end, Philip Littel is left "wondering, foolishly, how *Pilgrimage* can ever come to an end", hoping, presumably, that it will (and I am left with the amusing spectacle of his reaction to the further seven books which were published after he made this remark).

to sustain and encourage continual re-reading. I will demonstrate, through an adaptation of Richard Cureton's approach to phrasing, exactly how, at a local level (the level of the clause), the reader is refused the goals the text anticipates.

"Elegance"

Joseph Williams provides a clear method for outlining the basic phrasal structure of a text (entirely independently of Cureton) which has influenced my style of analysis. Williams, in his book *Style: Toward Clarity and Grace* (1995), includes a chapter on "Elegance" in which he introduces the term rhythm and although he does not define it, he uses it in reference to the movement of a sentence, for example: "co-ordination itself will grace a sentence with a movement more rhythmic and satisfying than that of the most noncoordinate sentences" (1995: 153). Through co-ordination, the successful writer "balances phrase against phrase, clause against clause, creating an architectural symmetry that supports the whole passage" (1995: 154). Prose acquires elegance, according to Williams, through the use of consciously balanced elements, moving from the lighter toward the heavier elements, so that a sentence ends with important, emphasized information. Williams's approach provides a good starting point for understanding phrasal movement. Before going on to a more complex analysis, I will apply Williams's method to the final sentence in passage 4.1, although the whole passage (as included in Appendix B) is now given for context. In passage 4.1, a pattern of shorter sentences builds up to a final longer and highly complex sentence, which has a marked internal rhythmic shape:

Translating the phrases made them fall to pieces. She tried several renderings of a single phrase; none of them would do; the original phrase faded and, together with it just beyond her reach, the right English words. Scraps of conversation reached her from all over the room; eloquent words, fashioned easily, without thought, a perfect flowing of understanding, to and fro, without obstruction. No heaven could be more marvellous. People talked incessantly because in silence they were ghosts. A single word sounded the secret of the universe. There is a dead level of intelligence throughout humanity. She listened in wonder whilst she explained aloud that she had learned most of her French by reading again and again for the sake of the long, even rhythm of its sentences, one book; that this was the only honest way to acquire a language. It was like a sea,

each sentence a wave rolling in, rising till the light shone through its glistening crest, dropping to give way to the next oncoming wave, the meaning gathering, accumulating, coming nearer with each rising and falling rhythm; each chapter a renewed tide, monotonously repeating throughout the book in every tone of light and shade the same burden, the secret of everything in the world ("Deadlock" 3: 128).

There are rhythmic patterns in the text leading up to this final sentence, such as in this list of phrases of equal length: *eloquent words, fashioned easily, without thought, a perfect flowing of understanding, to and fro, without obstruction*. These almost monotonous phrases of similar length describe the language of (English) social conversation and there follows a rather confusing, also slightly stilted, sequence of sentences, each of which is nine words long: *People talked incessantly because in silence they were ghosts. A single word sounded the secret of the universe. There is a dead level of intelligence throughout humanity. There is a strange contradiction here between the secret of the universe and a dead level of intelligence. Perhaps what can be inferred is that these people chattering away cannot really hear what they are saying, and do not know that a single word sounded the secret of the universe, but there are various possibilities. They would not hear the rhythms of the language that Miriam observed in the fluid prose she learnt French from. Miriam explains, in a long evenly paced sentence, that she had learned most of her French by reading again and again for the sake of the long, even rhythm of its sentences, one book.*

In the final sentence, Miriam describes what the rhythm of the book is like. There are numerous elements whose relation to each other is paratactic (shown by curved brackets) and there is balance also between other parts of the sentence, where the relation is hypotactic (square brackets). Williams's graphic layout of texts provides easy access to the structures he would read as significant in the rhythmic movement of the text:

It was like a sea,

each sentence a wave	{	rolling in, rising till the light shone through its glistening crest dropping to give way to the next oncoming wave,
the meaning	{	gathering, accumulating, coming nearer with each
		{ rising and falling
		rhythm;
each chapter a renewed tide, monotonously repeating	[throughout the book in every tone of
		{ light and shade
	{	the same burden, the secret
		[of everything in the world

Within the sentence, *-ing* forms are used to introduce embedded clauses (and are therefore verbal) as well as adjectivally. Both of these functions are evident in the parallelism of the following clauses I have emphasized:

rolling in,
rising till the light shone through its **glistening** crest,
dropping to give way to the next **oncoming** wave

Not only are the two longer non-finite clauses of a similar weight, but they are also tightly cohesive. According to Williams, “the richest kind of balance and parallelism counterpoints both grammar and meaning” (1995: 156). Here, *rising* is balanced against *dropping* and these opposites are two aspects of the process *rolling*. The pattern is later repeated in *rising and falling rhythm*. Another parallelism is

each sentence a wave rolling in [...]
 each chapter a renewed tide, monotonously repeating [...]

These reduced clauses are both cohesive with *it was like a sea*, so that they can be understood as 'each sentence was like a wave' and 'each chapter was like a renewed tide', which illustrates the link but destroys the subtlety of the comparison in the original. Thus the simile of the sea is extended throughout the sentence (something illustrated also through the choice of verbs in the present participles, *rolling*, *gathering*, etc.).

Williams claims that "a co-ordinate series will move more gracefully if each succeeding co-ordinate element is longer than the one before it" (1995: 155). This is a pattern illustrated several times in the above passage. At the highest level, of the three parts of the sentence (1, *each sentence* [...]; 2, *the meaning* [...]; 3, *each chapter* [...]), the third part is the longest. Patterns of a similar increase in length are:

1. gathering,
 accumulating,
 coming nearer with each rising and falling rhythm
2. rolling in,
 rising till the light shone through its glistening crest,
 dropping to give way to the next oncoming wave,
3. the same burden,
 the secret of everything in the world

Any similarity in length of phrases is emphasized by very regular patterns of stressed and unstressed syllables, in keeping with the monotonously repeating tide:⁹

each chapter	x / x
a renewed tide,	x x \ /
monotonously repeating	x / x x x x / x
throughout the book	x / x /
in every tone	x / x /
of light and shade	x / x /
the same burden,	x \ / x
the secret	x / x
of everything in the world	x / x x x x /

⁹ This standard form of stress notation is used by Attridge (1987, 1995): '/' marks stressed syllables; 'x' marks unstressed syllables and '\ ' marks syllables with secondary stress (Attridge, 1995: 28-9). Here, and elsewhere, the patterns of stress I have indicated are those which I think are the most likely, possible, or predictable patterns of stress in a particular context.

There is a regularizing of stressed and unstressed syllables which is then broken down again, reverting very closely to a pattern already used (x / x x x x /). Patterns of stressed and unstressed syllables are difficult to analyze in prose, where there can never be the regular patterns of expectation that there are in metrical verse. Within passage 4.3 (included in Appendix B only, and not quoted in full in the text) is an even more regular metrical pattern, again over a restricted length of text, where the effect is of the regular turning of the bicycle wheels:

echoing through		/ x x /
the endless future	(x)	/ x / x
to the riding ring	(x) x	/ x /
of the little bell,	x x	/ x /
ground easily out	\	/ (x) x /
by firm new cogs	x	/ \ /
round and round		/ x /
and in and out	(x)	/ x /
of the maze of squares	x x	/ x /
in evening light	x	/ x /

The pattern of two stressed syllables in each phrase is one which is typical of other obviously rhythmic passages in *Pilgrimage* (see for example the analysis of passage 4.6 on pages 238-9). Despite this metrical regularity, the significant rhythm of the movement of the entire sentence is the phrasal movement, dominated in this case by the movement from one *-ing* form to the next, in a passage where the *-ing* form abounds.¹⁰

The layout of passage 4.1 illustrates the aesthetic value of the basic structure of the text in terms of its ordered parallel units, and shows that the third part of the sentence (*each chapter a renewed tide [...]*) is rather different in its structure to the other two main units. However, it does not explain the full force of this difference:

¹⁰ I have emphasized the present participles in part of the extract although I will not be analyzing this particular passage further:

Lifted off the earth, **sitting** at rest in the **moving** air, the London air **turning** into fresh **moving** air **flowing** through your head, the green squares and high houses **moving**, **sheering** smoothly along, **sailing** towards you changed, upright, and alive, **moving** by, **speaking**, **telescoping** away behind unforgetten, still visible, **staying** in your forward-looking eyes, **being** added to in unbroken movement, a whole, **moving** silently to the sound of firm white tyres **circling** on smooth wood, **echoing** through the endless future to the **riding** ring of the little bell, ground easily out by firm new cogs ("Interim" 2: 425-6).

how the rhythmic movement of the final part, in relation to the movement of the other two parts gives this third unit the successful cadence that it has.

Phrasal movement and meaning

Cureton’s concept of prolongation allows for a more detailed interpretation of the final sentence of passage 4.1. In the following layout, the same sentence is divided into phrases, and the relation of one phrase to the next is indicated as being one of extension (ext), anticipation (ant) or arrival (arr). In his analysis Cureton looks at anticipation and arrival at every possible level, for example the subject anticipating the predicate or the article anticipating the noun. I have chosen to look at only those features which I perceive as having an active function in this context, features, in fact, which contribute significantly in the interpretation of the text. Interestingly, as I will show to be the case also in passage 4.5, the crux of the rhythmic shape lies in the play on transitivity. My analysis is as follows:

	1	2	3	4	5	6	7
	It was like a sea,						
I	(ext 1) each sentence a wave rolling in,						
	(ext 1) rising						
	(ext) till the light shone through its glistening crest,						
	(ext 2) dropping						
	(ext) to give way to the next oncoming wave,						
II	(ext 2) the meaning gathering,						
	(ext 1) accumulating,						
	(ext 2) coming nearer						
	(ext) with each rising and falling rhythm;						
III	(ext 3) each chapter a renewed tide,						
	(ext) monotonously repeating						
	(ext 1) throughout the book						
	(ext 2) in every tone						
	(ext) of light and shade						
	(arr) the same burden,						
	(ext) the secret						
	(ext) of everything						
	(ext) in the world						
	1	2	3	4	5	6	7

The patterns of prolongation are generally those of extension, and the text moves on in a meandering way as it is continually **departing** rather than moving toward closure.¹¹ The text moves from detail to detail without a clear sense of direction. Indeed, the pattern of the sentence as a whole, at level 1, is one of equative extension, where parts I-III exemplify the opening statement *It was like a sea*. The numbering of the levels indicates increasing dependence, so that units at a deeper level are included in the level above, for example the (progressional) extension at level 5, *in every tone of light and shade*, includes the level 6 extension *of light and shade*. Likewise, an extension at level 2 will include elements from 3 or more but not from another level 2 extension.

In parts I and II, verbs are only ever used intransitively, and it is this predominance of intransitive verbs which sets up the meandering movement. The participles *rolling in*, *rising*, *dropping*, *gathering*, *accumulating*, *coming nearer*, are all without direct objects. Except for *coming* and *rising*, all of the verbs might be described as **ergative** verbs.¹² It is the grammatical subject which is affected by the process in each case, and the process may or may not have been caused by an external agent (one could argue that it is Miriam who is *gathering* and *accumulating* meanings in response to the text, in the process of reading through sentences which rise and fall before her eyes and in her mind).

However, what is important here is that a pattern is set up by which potentially transitive verbs are continually used intransitively so that the reader does not *anticipate* structural closure (*arrival*) in the form of a complement but rather reads what follows the verb as an extension. The verb *repeating* is read, according to the established pattern, as intransitive, or rather as transitive with an understood complement ('repeating itself'). However, it turns out that there is a complement of

¹¹ Extension, in this extract, strongly recalls John Sinclair's concept, in poetic discourse, of 'Continue' (1988). Sinclair describes Continue as "a grammatical structure which just goes on, beyond the minimal needs of a complete unit" (1988: 266) - "the structure appears to be complete but continues with optional syntactic choices" (1988: 271).

¹² Some of Halliday's examples of ergative verbs are: "the boat sailed / Mary sailed the boat, the cloth tore / the nail tore the cloth, Tom's eyes closed / Tom closed his eyes" (1994: 163). What is affected by the process can be grammatical subject or object. Where the Affected is the grammatical subject, the Affected may or may not be the Agent of the action. *Collins Cobuild English Grammar* categorizes ergative verbs as verbs which "allow you to describe an action from the point of view of the performer of the action or from the point of view of something which is affected by the action" (1990: 155).

repeating, which is delayed by a Sinclair pattern of Arrest. The complement, *the same burden, the secret of everything in the world*, is delayed by the Circumstantial *throughout the book in every tone of light and shade*. Although transitivity is a strong structural goal, the complement is offered unexpectedly here so that *monotonously repeating* has to be re-read as Anticipating, and *the same burden, the secret of everything in the world* as a point of structural Arrival, the main actively functional arrival of the sentence. Patterns of prolongation thus give prominence to the final phrase.

Part III is divided from the first half of the sentence by a semi-colon, thus giving it a certain independence, and the punctuation here is prosodic rather than grammatical.¹³ *Each chapter a renewed tide, monotonously repeating* breaks a (grammatical) pattern in the punctuation within part III. *Rolling in* and *gathering* are not separated from the participant in the process by a comma.

each sentence a wave rolling in
the meaning gathering

Rolling in, therefore, is a defining clause so that each sentence is like a wave doing something, not simply like a wave. With *monotonously repeating*, the dependent clause is separated by a comma, *each chapter a renewed tide, monotonously repeating* [...], so that the participant in the process can equally well be the *chapter* or the *tide*. Richardson's use of punctuation is, as ever, absolutely meticulous.

The importance of punctuation

[Henry James] never broke a rule. With him, punctuation, neither made, nor created, nor begotten, but proceeding directly from its original source in life, stands exactly where it was at its first discovery. His text, for one familiar with it, might be reduced, without increase of the attention it demands, to the state of the unpunctuated scripts of old time. So rich and splendid is the fabric of sound he weaves upon the appointed loom, that his prose, chanted to his punctuation, in an unknown tongue, would serve as well as a mass—in D minor (Richardson, 1924: 993).

¹³ Punctuation can be used to mark written language either grammatically or prosodically (Halliday 1986: 37) thus highlighting what Harding refers to as the "patterns of sense and syntax" and "patterns of sound and movement" which can come into conflict (1976: 135).

Dorothy Richardson was highly aware of the potential effects of punctuation and her meticulous placing of commas throughout the text can only be deliberate. Before I discuss the effects of punctuation in a passage from "Pointed Roofs", I will discuss the use of commas to separate sequences of adjectives, both in this passage and other extracts from *Pilgrimage*.

The comma, according to Richardson, "clears meaning and sets both tone and pace" (1924: 994), and she comments in particular on "the time-value of the comma in sequences of adjectives" (1924: 995). "Suave, low-toned, question-begging excuses", is, she claims, preferable to "suave low-toned question-begging excuses", whilst "huge soft bright pink roses" is preferable to "huge, soft, bright, pink roses" (1924: 995-6). Concrete values, she claims, "accumulating without modification", are better left unseparated by commas, whereas abstract values, "qualifying each other and appealing to reflection" are best punctuated (1924: 996).

In "suave, low-toned, question-begging excuses", the adjectives are **listed**. John Sinclair uses the term 'list' where, rather than a development of the syntactic structure, "there is a reselection of the same element of structure" (1988: 264) - that is, where "the structure continues with further paradigmatic choices" (1988: 271). I will use the term 'list' to describe epithets which are separated by commas. The adjectives in "huge soft bright pink roses", on the other hand, are **phased**. John Sinclair uses the term phase to describe the relation of dependency between predicates in verb phrases (1972: 124-5). He defines phase as "the selection of second and subsequent predicators in the structure of a single clause, e.g. *I would like you to leave*" (1972: 261). I use the expression 'phase' to describe sequences of unpunctuated adjectives following Norman Macleod (1988). According to Macleod, whilst both phased and listed adjectives "are (individually) suggestive, evaluative forms", phased adjectives suggest, additionally, "that these subjective or impressionistic evaluations which are reported are exactly right - that they capture the descriptive, objective essence of the vaguely-identified thing ... to which the adjectives are applied" (1988: 145).

In the following paragraph (passage 4.4) sentences develop in length and complexity, with inevitable implications for the rhythmic shape. It is the absence of

punctuation in the longer sentences here which particularly affects the rhythm, as well as the patterns of sound in the repetition of words:

(1) Pathways led away in all directions. (2) It was growing lighter. (3) There were faint chequers of light and shade about them as they walked. (4) The forest was growing golden all round them, lifting and opening, old and green, clearer and clearer. (5) There were bright jewelled patches in amongst the trees; the boles of the trees shone out sharp grey and silver and flaked with sharp green leaves away and away until they melted into a mist of leafage. (6) Singing sounded suddenly away in the wood; a sudden strong shouting of men's voices singing together like one voice in four parts, four shouts in one sound ("Pointed Roofs" 1: 152).

The sentences increase in length and the fifth sentence, the penultimate sentence of the paragraph, is the longest. Unlike the use of commas in sentence 4, which separate *lifting and opening*, *old and green*, *clearer and clearer*, no commas are used in sentence 5, even where they might have been. That the two parts of the sentence are divided by a semi-colon rather than a full stop indicates that they are to be read as more closely related than the content of two sentences. The absence of a full stop compels the reader to move on at this point without the break in the rhythm that a full stop would afford. The intense, immediate description of the presence of the forest comes all at once rather than as separate pieces of information, the culmination of increasing references to the environment through sentences 1 to 4.

In the second part of sentence 5, there is no dividing punctuation at all: *the boles of the trees shone out sharp grey and silver and flaked with sharp green leaves away and away until they melted into a mist of leafage*. The pattern is one of continual extension, and the absence of commas ensures that the entire phrase is read without a pause or break in the movement. To put in any breaks in reading is to select certain meanings from amongst the possible meanings, although it is almost impossible to read without interruption. *Sharp grey and silver and flaked with sharp green leaves* modifies *the boles of the trees*, and is therefore extending. However, whilst a comma after *shone out* would strongly indicate that *sharp grey and silver* [...] singularly complements *the boles of the trees*, the absence of a comma means that this phrase can also be read as a modification of the process *shone out*.

Because of the lack of punctuation in *sharp grey and silver*, *sharp* can be read as modifying either just *grey*, or *grey and silver*. A comma after *grey* or *silver* would clarify this semantic ambiguity. Alternatively, *sharp* does not modify *grey*, as there is a pattern in this paragraph, of adjectives being **phased** rather than **listed**, for example: *bright jewelled patches*, *sharp green leaves*, and *sudden strong shouting*. In each case, I would agree with Norman Macleod's suggestion that the **phased** adjectives seem to be "literally and objectively accurate as qualities" (1988: 146), as they would not be if punctuated (as 'bright, jewelled patches' or 'sharp, green leaves').

Away and away can have a variety of possible meanings, modifying either the process *shone out* or *flaked with sharp green leaves* (or both). In the final hypotactic clause *they*, in *until they melted into a mist of leafage*, can refer either to *the boles of the trees* or *the sharp green leaves*.

The absence of commas is again significant in the final sentence of the paragraph: *Singing sounded suddenly away in the wood; a sudden strong shouting of men's voices singing together like one voice in four parts, four shouts in one sound*. There is a marked absence of commas, so that the extended nominal group, *a sudden strong shouting of men's voices singing together like one voice in four parts, four shouts in one sound*, must somehow be grasped by the reader all at once, as a single phrase. This nominal group is an expansion of *singing* in the first part of the sentence. *Singing sounded suddenly away in the wood* also needs to be read without a pause so that *away in the wood* is not an aside but a more integral part of the clause.

This sentence begins with a new and very forceful pattern of sound and language, just as the quiet walk is interrupted by loud voices. In *Singing sounded suddenly* there is alliteration of /s/ and consonance of /d/. There is alliteration of /w/ in *away in the wood*. Alliterative patterns draw the reader's attention to *Singing sounded suddenly*, thus potentially highlighting the appearance, for the first time in the paragraph of a material process (*led* in sentence 1 and *shone out* in sentence 6 are relational in this context, whilst the usual meaning of *sounded* is relational).

There is both metonymy and grammatical metaphor involved in this clause. There must be someone or something *singing*, but it is the *singing* which Miriam can

perceive. In the second part of the sentence, the singers are identified only by the quality of their voices - *men's voices*. *Singing* is a nominalization. It is a nominal -*ing* form "functioning as Thing, and hence takes on the status of an entity participating in some other process. It does not thereby lose its own semantic character as a process, which it has by virtue of the fact that congruently it is realized as a verb" (Halliday, 1994: 353).¹⁴ What is odd about *singing sounded* is that the semantic character of *singing*, congruently a process, includes the idea of 'sounding'. *Singing sounded* is therefore a kind of tautology.

The opening three words, *singing sounded suddenly*, are echoed in the second part of the sentence: *a sudden strong shouting of men's voices singing together like one voice in four parts, four shouts in one sound*. The initial *Singing* is a nominal -*ing* form and the second is a nominal and/or verbal -*ing* form. The nominal/verbal ambiguity would have been cleared up by a comma which would allow *singing together* [...] to be read only as participial (verbal). *Sounded*, the finite intransitive verb, is followed by the noun *sound*. *Suddenly*, a Circumstance of manner in the first part of the sentence, is followed by *sudden* as an epithet in the second part of the sentence. The nominal -*ing* form *shouting* is followed by the plural noun *shouts*. Perhaps less significantly, plural *voices* is followed by singular *voice*. Singular *voice*, however, plays a role in a singular-plural chiasmic pattern: *one voice in four parts, four shouts in one sound*. It is like 'one person singing four parts at the same time and the four parts making one sound'. The confusion of the original version represents, presumably, the confusion of voices.

Sentences 1 to 5 become increasingly cohesive through increasingly detailed description of the surroundings, and the final sentence is highly cohesive within itself. This paragraph, with its repetition of sounds and lexical items, and subtle ambiguities, is quite poetic. Poetry, according to Cureton, is a genre established according to evaluation: "*poetry* is a literary genre, a certain set of linguistic objects that occasion a characteristic complex of aesthetic responses" and "a text can be ... rhythmic without being poetry" (1992: 120). I agree with both of these statements and am using the term poetic not simply because the text is rhythmic but because its

¹⁴ Halliday's own example in the context from which this is quoted is *impairment* in the grammatical metaphor *alcohol impairment*, where the congruent wording is *impaired by alcohol* (1994: 353).

rhythmic qualities are associated with other qualities which I associate with poetry, for example the density of images. The poetic quality of the language of *Pilgrimage* is an issue I will consider in some detail in my concluding chapter.

Phrasal movement and transitivity

1, *I suddenly realized*

Prolongation in the following extract (passage 4.5, also available in loose-leaf form in Appendix B) produces many similar effects to those in passage 4.1. As in passage 4.1, there are various repeated structural patterns, as well as a play on the expectations set up by transitivity. The extract is part of a conversation between Miriam and Michael Shatov, and the opening statement is Michael's:

'A happy childhood is perhaps the *most*-fortunate gift in life.'

'You don't know you're happy.'

'That is not the point. This early surrounding lingers and affects all the life.'

'It's not quite true that you don't know. Because you know when you are quite young how desperately you love a place. The day we left our first home I remember putting marbles in my pocket in the nursery, not minding, only thinking I should take them out again by the *sea*, and downstairs in the garden I suddenly realized, the sun was shining on to the porch and bees swinging about amongst the roses, and I ran back and kissed the warm yellow stone of the house, sobbing most bitterly and knowing my life was at an end.' ("Deadlock" 3: 124)

It is only the final sentence which I discuss in detail here; the rest of the text is given for context. From the context, the reader knows that this final sentence should explain why Miriam thinks a young child *does* know what it is to be happy, through loving a place. The crucial part of the sentence is *I suddenly realized*, and what Miriam realizes is that she loves her first home, but this is never made explicit because it turns out that the verb *realize* is used intransitively. The reader waits for Miriam to say what it is that she *realized*, but there is no complement and reading *realized* as Anticipating (a complement) turns out to be wrong. Instead, the complement *must be inferred*. This very cleverly represents an experience which the

child could not articulate, through the very images which made the child *realize*. The clause *I suddenly realized* is one which will continually recur in the following discussion.

There are many patterns of structural parallelism which are not simply repetition; it is crucial to Cureton's argument that rhythm is not simply a matter of repetition. The recurrence of structures is not rhythm in itself - what is important is the organization of these structures into a shape which has a patterned movement towards a structural goal: "in terms of the theory developed here, repeating forms are not rhythmic unless they elicit a levelled hierarchy of alternating beats, culminating phrases or goal-oriented regions" (Cureton, 1992: 425).

The following layout of the text, which is largely intuitive, brings to light some of the patterns which function as a part of the rhythmic shape of the sentence. It represents only one possible interpretation, and I will discuss another possible interpretation below (on page 231):

	1	2	3	4	5
I	(ant)	(ant)	The day we left our first home		
		(arr)	I remember putting marbles in my pocket		
			(ext)	in the nursery,	
			(ext)	not minding,	
			(ext)	only thinking I should take them out again	
			(ext)	by the <i>sea</i> ,	
II	(arr)	(ant)	and downstairs		
			(ext)	in the garden	
		(arr)	I suddenly realized,		
			(ext)	the sun was shining	
			(ext)	on to the porch	
			(ext)	and bees swinging about	
			(ext)	amongst the roses,	
		(ext)	and I ran back		
		(ext)	and kissed the warm yellow stone		
			(ext)	of the house,	
			(ext)	sobbing most bitterly	
			(ext)	and knowing my life was at an end.	
	1	2	3	4	5

The sentence can be divided into two main parts. The first part (I) runs from *The day* to *by the sea*. The second (II) runs from *and downstairs* to *at an end*. A similarity can be seen in the structure of the main clauses of these two parts in that each opens

with a circumstance of location (one temporal, the other spatial) anticipating a main clause:

- (ant) (ant) The day we left our first home
(arr) I remember putting marbles [...] by the sea
- (arr) (ant) and downstairs in the garden
(arr) I suddenly realized [...] at an end

Furthermore, as I have indicated here, because of the context of this sentence, part I anticipates part II. The sentence in the passage preceding the one being discussed is: *Because you know when you are quite young how desperately you love a place.* It is followed by *The day we left our first home*, probably read initially as the grammatical subject, and only re-read as a thematically marked Circumstance.¹⁵ *The day we left our first home* establishes that the event Miriam is going to describe took place when she was a child. Michael can infer that she must have been 'quite young' at the time of moving house, and can also infer that the place she desperately loved is her first home. The main clause *I remember putting marbles in my pocket* does not provide sufficient justification for her argument (about knowing you love a place) and so something more is anticipated.

At level 1, there are two conjoined main clauses, the first of which anticipates the second, and both of which are anticipated by circumstances of location (at level 2, since they are dependent). *I suddenly realized* is only hesitantly accepted as the Arrival since it is linguistically incomplete and therefore rather weak, as a complement is still expected. The closest Miriam gets to articulating her realization is in the final pair of co-ordinated clauses *and I ran back and kissed the warm yellow stone of the house, sobbing most bitterly and knowing my life was at an end*, which can therefore be read as a secondary arrival. I will discuss this further below.

At levels 3-5, there is a wealth of patterns, arising from various expansions within the main clauses of I and II. I and II are not identical in structure, but there are enough similarities for various links to be evident, enough links, in fact, for the sentence to read as poetic.

In part I, non-finite clauses expand the main predication:

¹⁵ I would like to thank Graeme Trousdale for pointing this out to me.

I remember putting marbles in my pocket
(ext) in the nursery,
(ext) not minding,
(ext) only thinking I should take them out again
(ext) by the *sea*,

The non-finite clauses, *not minding* and *only thinking I should take them out again by the sea*, expand on the finite clause *I remember putting marbles in my pocket in the nursery*. They are progressional, or enhancing. *Putting* can be read as a nominal *-ing* form, whilst *minding* and *thinking* seem to be verbal *-ing* forms. *Minding* and *thinking* are linked by being introduced by the adverbials *not* and *only*, so that they form a kind of clause complex (where the relation between them is one of extension). *Minding* is intransitive whilst *putting* and *thinking* are transitive verbs, introducing clauses of a similar length (13 and 14 syllables respectively), and have further structural similarities. The *putting* [...] and *thinking* [...] clauses both end with a prepositional phrase, again a progressional expansion, *in the nursery* and *by the sea*. *In the nursery* echoes *in my pocket* which is not an extension but an arrival, being the Range of the Process *putting*. The two prepositional phrases then, although simple phrases occurring beside each other, have a different function in relation to the clause. The pattern of prepositional phrases, as progressional extensions, is one which is significant again in part II.

In part II there are two conjoined main clauses, extending the main clause *I suddenly realized*. These are *and I ran back* and *and kissed the warm yellow stone [...] at an end*. *Realize* is fundamentally a transitive verb.¹⁶ Until the first of these conjoined clauses, *I ran back*, is reached, one expects a complement. *I ran back* dashes this expectation. A complement, if not present, is at least understood. *Realized* then has to be re-read as emphasized because the reader has to infer what Miriam realized, in effect emphasizing the process of realization itself.¹⁷ The

¹⁶ In *OED*, *realize* is described, in its many uses, as being only transitive, except in one sense in which it is intransitive but does occur with an adverbial: “to turn out (well or ill)”, and the example given is “the assets will, it is assumed, realise well”.

¹⁷ A related effect can be seen in this poignant example from Virginia Woolf's *To The Lighthouse: Mr. Ramsay stumbling along a passage stretched his arms out one dark morning, but Mrs Ramsay having died the night before, he stretched his arms out. They remained empty* (1992: 140). The reader expects a Range of the process *stretched his arms out* ('to do something'). This prediction is not

potential strength of this clause is defused because it is not read as complete. What Miriam does actually realize is that she loved her home, and knows this now because she is leaving, as she articulates in the final clause, *knowing my life was at an end*. What she does not articulate, except indirectly in the many references to her environment, which she has until now known only as a background to her activities, is that she was happy because of the environment she was brought up in. *Knowing my life was at an end* is the closest she can get to a closure. The realization is diffused across the last part of the sentence - *and I ran back and kissed the warm yellow stone of the house, sobbing most bitterly and knowing my life was at an end* - which can therefore be read as a secondary arrival (following *I suddenly realized*), providing an alternative reading to that offered on page 228.¹⁸

The phrases which interweave throughout part II of the sentence establish a movement similar to that in part I. These phrases are, once again, circumstances of location, and adverbial clauses, all progressional extensions and for this reason not expected. Their directionless, almost static quality, is emphasized in that the crucial structural goal, *I suddenly realized*, is so weak. Again, I have laid out the text in a way that visually illustrates these patterns:

	and downstairs	
	(ext)	in the garden
I suddenly realized,		
(ext)		the sun was shining
	(ext)	on to the porch
(ext)		and bees swinging about
	(ext)	amongst the roses,
(ext) and I ran back		
(ext) and kissed the warm yellow stone		
	(ext)	of the house,
(ext)		sobbing most bitterly
(ext)		and knowing my life was at an end.

fulfilled so that the 'arrival' then has to be-read as the process itself. The emptiness is brilliantly represented in this empty, curiously unfinished clause.

¹⁸ Linguistic analysis can therefore support Lynette Felber's claim that "Richardson's narrative tantalizes the reader with a profusion of details, the 'utmost possible elaboration' ["March Moonlight" 4: 569], while it refuses to reveal all, holding back information that would bestow a final meaning and thus close the narrative" (Felber, 1995: 106). The structure of the sentence I analyze here relates to the structure of the entire novel without an ending.

The two clauses *the sun was shining on to the porch* and the conjoined and dependent *and bees swinging about amongst the roses* are both extensions and they further illustrate the background of the main events, but are neither expected nor necessary. They are textually cohesive, with the verb *were* being understood in *bees swinging*. Each clause is extended by a prepositional phrase, a circumstance of location: *on to the porch* and *amongst the roses*. These vivid images have strong associations for Miriam, and the *sun*, *bees*, and *roses* are all symbolic of Miriam's childhood. Her realization, here, is almost enacted through this rhythmic play of images.¹⁹

There are two participial clauses, which are, once again, circumstantial to the main clauses of part II, *sobbing most bitterly and knowing my life was at an end*, imitating the extension in part I, *not minding, only thinking I should take them out again by the sea*. In both cases the first participle is intransitive and the second is a mental process projecting an idea, so that in both the second clause is longer than the first.

The pattern of the sentence is one of continual extension, so that there is an onward flowing movement. The movement is quite vague and without definite direction. This meandering - which I do not mean to be understood as pejorative - quality effectively illustrates a feeling which cannot be explicitly articulated by Miriam even now, as an adult, but can only be indirectly described in terms of its environment. The many prepositional phrases locate the memory in the world of a child. These phrases which are the closures of other phrases are all similar in measure. Each one is composed of a preposition, a determiner, and a noun, and there are similarities in the metrical patterns these set up (*on to* and *amongst* are not stressed in this context):

in my pocket	x x / x
in the nursery	x x / (x) x
by the sea	x x /

¹⁹ I was interested to read, after carrying out this analysis, that Kristin Bluemel independently reaches a similar conclusion (although not of the same extract that I discuss here): "The garden that triggers Miriam's sense of 'all she was leaving' is associated with her first remembered experience of knowing flowers, bees, and sensations in the London suburb of Babington. This 'bee memory,' recreated in various forms in *Pilgrimage*, is recalled through language but exists as a return in consciousness to experience before speech" (1997: 60).

This provides easy visual access to the rhythm of the text, showing the interconnectedness of the various phrases, with the prepositional phrases, for example, occurring at the same level. This emphasizes the rhythmic qualities of the prose by making the significant movements of the prose, those of progressional extension, more evident. It also serves to illustrate a vital aspect of rhythm in prose, namely that the rhythm is variable, so that parts I and II although related are not as similar as they might be. There is movement toward the crucial element of the sentence, *I suddenly realized*, in that part I anticipates part II, and movement away in the expectation of a complement to *realized*.

The rhythmic shape of this particular sentence from passage 4.5 owes something to its position in the paragraph. It is the peak of the paragraph, built up to by the two short sentences which precede it:

‘It’s not quite true that you don’t know. Because you know when you are quite young how desperately you love a place. The day we left our first home I remember putting marbles in my pocket in the nursery, not minding, only thinking I should take them out again by the *sea*, and downstairs in the garden I suddenly realized, the sun was shining on to the porch and bees swinging about amongst the roses, and I ran back and kissed the warm yellow stone of the house, sobbing most bitterly and knowing my life was at an end.’

This series of short sentences building up to a final extended and highly rhythmic sentence is a typical pattern in *Pilgrimage*. Furthermore, this paragraph is interesting in that it is direct speech, where the pattern of the language relates very clearly to the language of the narrative. There cannot be an immediate cohesive link between direct speech and narration, as the quoted text “is protected from the exigencies of the surrounding syntactic and lexical patterns” (John Sinclair, 1981: 77-8). However, quoted text remains a part of the novel as an aesthetic and compositional whole, and therefore similarity in style is inevitable. As Walter Nash points out, “the language of dialogue is usually complete and well-formed”, and “its overriding value is structural: it has a chosen place (chosen by the author, planned in advance) and a function in the process of literary composition” (1998: 36).

2, *St Pancras clock struck nine*

The following extract (passage 4.6, in Appendix B) is a further example of rhythmic shape, illustrating once again the meandering, convoluted movement of the prose. This passage offers a clear illustration of structural parallelism, where the length of elements in the sentence, whether co-ordinated or otherwise, is too regular to be accidental (although not so regular as to render the prose monotonous). In this case the longer more complex sentence is the second of three sentences, where the second sentence is structurally linked to the surrounding sentences (and where the extract itself is taken from mid-paragraph in the original text):

(1) Anxiety at her probable lateness tried to invade her as she made her hurried search. (2) She beat it back and departed indifferently, shutting the door of a seedy room in a cheap boarding-house, neither hers nor another's, a lodger's passing abode, but holding a little table that was herself, alive with her life, and whose image sprang, set for the day, centrally into the background of her thoughts as she ran wondering if there were time for breakfast, down to the dining-room. (3) St Pancras clock struck nine as she poured out her tea ("Deadlock" 3: 136).

The following layout illustrates the rhythmic shape of the extract in terms of prolongation. Although the main prolongational form does seem to be extension, there are more points of structural arrival than in the other passages considered so far. Each of these structural goals is the complement of a verb.

Anxiety

(ext) at her probable lateness

(arr) tried to invade her

(ext) as she made her hurried search

She beat it back

and departed indifferently,

(ext) shutting the door

(ext) of a seedy room

(ext) in a cheap boarding-house,

(ext) neither hers nor another's,

(ext) a lodger's passing abode,

(ext) but holding a little table

(ext) that was herself,

(ext) alive with her life,

(ext) and whose image sprang,

(ext) set for the day,

(arr) centrally into the background

(ext) of her thoughts

(ext) as she ran

(ext) wondering if there were time for

breakfast,

(arr) down to the dining-room.

St Pancras clock

(arr) struck nine

(ext) as she poured out her tea.

This layout might appear haphazard in that whilst the complements of some verbal processes are marked as points of structural arrival, others are not. For example *arrival* is marked in the following:

and whose image sprang,

(ext) set for the day,

(arr) centrally into the background

Yet the verbal complements in *beat it back*, *shutting the door*, *holding a little table* are not. The reason for this is that *set for the day* Arrests the Range of the process, *centrally into the background of her thoughts*, emphasizing this as a point of structural arrival. In this case the potential force of the complement is activated. It is thus that I consider some structures as significant and others as secondary. There are two examples in the extract, which exploit the anticipation-arrival structure by arresting the complement of the verb: *and whose image sprang*, *set for the day*,

centrally into the background of her thoughts, and as she ran wondering if there were time for breakfast, down to the dining-room.

Throughout the paragraph there is a structural pattern which plays an important role in the rhythmic shape, forming, in fact, the main pattern of movement. This pattern, one of extension, is the following, where italics indicate two possible interpretations:

(ant)	(arr)	(ext)
Anxiety...	tried to invade her	as she made her hurried search.
<i>She</i>	<i>beat it back and departed...</i>	<i>as she ran... to the dining- room.</i>
<i>and whose image</i>	<i>sprang.. into.. her thoughts</i>	<i>as she ran... to the dining- room.</i>
St Pancras clock	struck nine	as she poured out her tea.

In the first and the third sentences, there is a main clause followed by an embedded enhancing clause (*as*-) whose relation to the main clause is temporal. Furthermore, in the extending clause, the subject is always *she* (Miriam) and the process an activity (a material process) which Miriam is carrying out. In the main clause, in sentences 1 and 3, the subject and process are external to Miriam, although undoubtedly affecting Miriam. It is tempting, in drawing parallels, to treat sentence 2 as similar in structure. However, whilst it is plausible, looking at the text in retrospect, to treat the *as*- clause of sentence 2 as modifying the opening main clauses, *she beat it back and departed indifferently*, this is a little too demanding in the context of the text due to the delay between these opening main clauses and the hypotactic clause. Rather, *as she ran [...]* might be treated as modifying *and whose image sprang [...] into her thoughts*, an interpretation further supported in that the subject of the main clause, *image*, is, or so it is presented to the reader, external to Miriam, and something which springs at her.

As the layout of the whole extract given above shows, the pattern is one of continual extension, of extensions within extensions, and the pattern of main clause-hypotactic clause follows the same extending pattern. Yet whilst this is the pattern within sentence 3, the sentence itself is an area of arrival since it is the answer to Miriam's uncertainty - will she still have breakfast? - in sentence 1:

ant	Anxiety at her probable lateness [...] dining-room.
arr	St Pancras clock struck nine as she poured out her tea.

St Pancras clock striking nine is a reminder that she should be at work, and a confirmation of *her probable lateness*. It is the dependent clause *as she poured out her tea* which lets the reader know that Miriam has breakfast. *St Pancras clock struck nine* is marked because, although seemingly background information, it is the main clause. Downing and Locke's example of temporal *as* is "The crowd roared *as* the ball went into the net" and here the sentence is 'about' the crowd roaring (1992: 293). The sentence from *Pilgrimage* seems to be about St Pancras clock rather than about Miriam. The activities, in fact, in each of these three sentences, are subordinated to things which Miriam perceives. Anxiety tries to invade her, she beats it back, images spring into her mind and the clock strikes nine, as she makes a hurried search, as she runs downstairs and as she pours out her tea. Throughout *Pilgrimage*, the chiming of St Pancras clock is a continual background sound to Miriam's London existence, for example: *breakfast a scramble, taken to the accompaniment of guilty listening for the striking of nine o'clock from St Pancras church* (2: 405); *St Pancras clock struck midnight as she reached home* (3: 165); *St Pancras clock struck two. But there was no sense of night in the soft wide air* (3: 329).

Once again, this passage serves to illustrate the frequency and depth of extensions in Richardson's prose, so that points of structural arrival are generally at a fairly embedded level of the language. Another typical feature illustrated here is the similarity in the length of phrases and clauses, that is, the length of units which function in the general phrasal movement. There are, in most phrases, two stressed syllables, where the pattern is more evident in some phrases than others, and where the number of unstressed syllables is frequently varied to avoid monotony:

Anxiety	// x x
at her probable lateness	x x / x x / x
tried to invade her	/ x x / x
as she made her hurried search.	x x / x \ x /
She beat it back	x / x /
and departed indifferently,	x x / x x / x x x
shutting the door	/ x x /

of a seedy room	x x / x /
in a cheap boarding-house,	x x // x \
neither hers nor another's,	\ x / \ x / x
a lodger's passing abode,	x / x \ x x /
but holding a little table	x / x x \ x / x
that was herself,	x x / \
alive with her life,	x / x x /
and whose image sprang,	x x / x /
set for the day,	/ x x /
centrally into the background	/ x x x x x / x
of her thoughts	x x /
as she ran	x x /
wondering if there were time for breakfast,	/ x x x x x \ x / x
down to the dining-room.	/ x x / x \
St. Pancras clock	x / x /
struck nine	//
as she poured out her tea.	x x / x x /

These claims regarding the similarity of measure in phrases are aspects of the language which are observable, yet are deliberate only to the extent that they sounded right to the author, and not that the author deliberately wrote phrases with a certain number of emphases. This applies not only to patterns of stress but also to patterns of prolongation.

A different effect of extension

The effects of patterns of extension are highly context-dependent and the use of similar patterns in different contexts can have very different effects. In the passages from "Deadlock", the patterns of extension have a convoluted effect, continually moving away into embedded phrase within embedded phrase. Baum's rather irritating parentheses, in the following extract, are also patterns of continual extension and the effect is not flowing and meandering, but awkward and jolting: "rhythm is, by definition, a series, or the effect of a series, of equal, or approximately equal, or seemingly equal, events in time" (Baum, 1952: 212). This might well be described as "a boneshaken rhythm of stops and starts" (words Nash uses to describe the tempo of a series of short sentences in one of his own passages, 1980: 96). The problem of the boneshaken rhythm here is that the style is inappropriate to the context. The point, in Baum's definition, is obscured by the series, or the effect of a

series, of Arresting, or mid-branching, or extending, or elaborating, phrases of equal, or approximately equal, or seemingly equal, measure. This overuse of parentheses activates prolongation patterns at almost every potential level and the text is difficult, if not impossible, to follow.

In the following extract (passage 4.7, in Appendix B), Miriam, in Oberland, hurtles down a hill on a toboggan, and, unlike the meandering and convoluted movement of the passages already discussed, the pattern is one of rapid movement and swift actions carried out one after the other. Although the phrasal movement here is, as in the passage discussed earlier, mainly patterns of extension, what the analysis reveals is that the effect of progressional extension depends on the relationship between the connected structures, which here are primarily paratactic rather than hypotactic, and between predicates rather than participial clauses or nominal groups.

(1) The fencing was growing lower, almost buried in deep snow. (2) A sweeping turn and ahead, at the end of a long smooth slope, the floor of the valley, the end. (3) From a drive of both heels she leaned back and shot forward and flew, feet up, down and down through the crystal air become a rushing wind, until the runners slurred into the soft snow, drove it in wreaths about her, and slowed and stopped dead leaving her thrown forward with the cord slack in her hands, feet down, elbows on knees come up to meet them, a motionless triumphantly throbbing atom of humanity in a stillness that at once kept her as motionless as itself, to listen to its unexpected voice: the clear silvery tinkle, very far away, of water upon rock; some little mountain stream freed to movement by the sun, making its way down into the valley ("Oberland" 4: 85).

In sentence 3 (*From a drive of both heels [...] down into the valley*), the rhythm of the language enhances the sense of the movement of the sledge as Miriam whizzes down the slope. The potential rhythm is brought out by the context. This action-packed sentence is not at all typical of *Pilgrimage*.

Miriam goes around *A sweeping turn* and then sees, *ahead, at the end of a long smooth slope, the floor of the valley, the end*. This establishes the pattern of *and* which continues in the next sentence, with *and* signalling 'and then', being progressional rather than additive, or, in Hallidayan terms, temporally enhancing rather than additively extending (1994: 234).

Knowing she is near the end of the slope, Miriam makes herself go faster. The two parts of sentence 3 where things happen fast are where Miriam pushes herself faster on the final slope to rush forward, and where she is rapidly brought to a halt. Each of these periods of activity is represented by a list of finite verbs where the events occur swiftly, one after the other: *she leaned back and shot forward and flew* and *the runners slurred into the soft snow [...] and slowed and stopped dead*. In each case co-ordinating *and* indicates chronological progression. Where processes occur simultaneously, in *until the runners slurred into soft snow, drove it in wreaths about her*, there is no linking *and*. The Anticipating structure *From a drive of both heels* is not separated from the Arrival of the main clause, *she leaned back*, so that there is no pause between them. Correspondingly, the succession of processes, *leaned back and shot forward and flew*, is also without dividing punctuation. The Range of *flew*, although postponed by *feet up*, is uninterrupted by commas: *down and down through the crystal air become a rushing wind*. The length of the Range ensures that the process *flew* is more drawn out than *leaned back* and *shot forward*. *And* in *down and down* could be simply co-ordinating but it can also be temporal - 'down and then still further down'.

In her essay "About Punctuation", to recall a point made earlier, Richardson explicitly illustrates the potential effect of rapid movement, or things happening all at once, achieved through the absence of commas:

If, for example, we read:—

"Tom went singing at the top of his voice up the stairs at a run that ended suddenly on the landing in a collision with the sweep,"

we are brought sensibly nearer to sharing the incident than if we read:—

"Tom went, singing at the top of his voice, up the stairs, at a run that ended, suddenly, on the landing, in a collision with the sweep." (1924: 995)

The rhythmic experience of reading the first example is closer to the experience represented than reading the second.

To return to the passage, *until* introduces a hypotactic enhancing clause, *until the runners slurred into soft snow [...]*. What stops Miriam flying is the toboggan running into the soft snow. It is the runners, rather than Miriam, which are affected

by the soft snow, so that movement shifts from Miriam to the sledge she is sitting on. Again, where the co-ordinated processes are temporally successive they are linked by *and* - *and slowed and stopped dead*. Her sudden stop is full of confusion, and she is left *thrown forward with the cord slack in her hands, feet down, elbows on knees come up to meet them*. Each of the circumstances is separated only by a comma, and she is in all of these positions at the same time. The text then moves into a more typical rhythm for *Pilgrimage*, where patterns of extension do not represent physical movement (emphasizing her immobility now in contrast to her earlier rushing down the slope). The series of extended nominal groups which complete the sentence represents her sense or awareness of things around her:

a motionless triumphantly throbbing atom of humanity in a stillness that at once kept her as motionless as itself, to listen to its unexpected voice: the clear silvery tinkle, very far away, of water upon rock; some little mountain stream freed to movement by the sun, making its way down into the valley.

These things all exist simultaneously, and contrast strongly with Miriam's rushing down the slope which excludes everything except her awareness of her own movement through the snow. Miriam's awareness may move from one thing to another, but everything is there all of the time, and this moment is somehow frozen.

Miriam's confusion as she hurtles down the slope, and all the different things happening at once, are represented by the patterns of opposites:

From a drive of both heels she leaned back and shot forward and flew,	feet up, down and down through the crystal air become a rushing wind, slurred into the soft snow, until the runners drove it in wreaths about her, and slowed and stopped dead leaving her thrown forward with the cord slack in her hands feet down, elbows on knees come up to meet them
---	---

The patterns of opposites occur during the periods of intense activity. In the first two main clauses *back* contrasts with *forward*. In the third main clause *flew* and *up* contrast with *down and down*. Setting off is then opposed to stopping with *shot forward* and *flew* contrasting with *stopped dead* and *slowed* (the order is inverted) and *leaned back* contrasting with *thrown forward* (again the order is inverted), and *feet up* contrasting with *feet down*. Whilst it is Miriam who pushes herself off and makes herself go faster, she is stopped and thrown forward by the sledge going into the soft snow. Within the second period of activity, Miriam has stopped moving but is thrown *forward* (just as leaning back makes her go forward faster) and her feet go *down* whilst her knees come *up*.

The rapid movement of Miriam's journey down the slope is represented by the series of finite verbs realizing one action after the next. The potential rhythm is activated because it supports the sense. Exactly how progressional extension, or any other pattern of phrasal movement supports meaning construction, is context-dependent.

Rhythm and parallelism in *To The Lighthouse*

Style is a very simple matter; it is all rhythm. Once you get that, you can't use the wrong words (Woolf, 1926: 247).

To further illustrate the function of rhythm, and the inherent value of studying it as a tendency of style, especially in terms of the directional movement of measured phrases, I will turn briefly to the prose of Virginia Woolf's *To The Lighthouse* (1992 [1927]). The prose of *To The Lighthouse* is strikingly poetic in its carefully balanced, fluctuating progress. According to David Lodge, in Woolf's *To The Lighthouse* and *The Waves*, "the presiding symbols", of "the lighthouse with its pulsing beam, and the waves breaking on the shore—have this same regular, oscillating rhythm" (1979: 180). This "oscillating psychological rhythm", Lodge claims, "makes [Woolf's] writing liable to seem monotonous, especially in *The Waves*, where there is no variety in the verbal texture either—each character's consciousness being rendered in interior monologues of uniform style" (1979: 180). There is a kind of monotony in

the prose of *To The Lighthouse*, a deliberate monotony that is each character's on-going sense of their on-going lives. There is an apparent simplicity in the language that represents each character's thoughts and actions yet this simplicity does not add up to a whole story and leaves unexplained complexities. The rhythm is not as simple as the equally balanced phrases imply and there are some unexpected structural goals. In the following paragraph, in which Mrs. Ramsay measures the stockings she is knitting (for the lighthouse keeper's son) against James's legs, the phrases are extremely regular:

‘My dear, stand still,’ she said, for in his jealousy, not liking to serve as a measuring-block for the Lighthouse keeper's little boy, James fidgeted purposely; and if he did that, how could she see, was it too long, was it too short? she asked (1992: 31).

The regularity of phrase length and the apparent simplicity of the language are misleading, as there is a clever ambiguity at work and the mode of representation is quite complex. The following diagram is a partial interpretation of the phrasing, indicating the main patterns of directional movement, and also, on the right hand side, phrase length (as number of words):

	‘My dear, stand still,’	4
	she said,	2
(ext)	(ant) for in his jealousy,	4
	not liking to serve	4
	as a measuring-block	4
	for the Lighthouse keeper's little boy,	6
(arr)	James fidgeted purposely;	3
(ant)	and if he did that,	5
(arr)	(ant) how could she see,	4
	(arr) was it too long,	4
	was it too short?	4
	she asked.	2

As can be seen here, whilst there is a repetitive length of phrasing, patterns of structural anticipation and arrival ensure that these measured phrases are part of a directed movement (rather than the apparently directionless movement observed so often in *Pilgrimage*).

In the diagram, I have left a gap between the first and second part of the sentence, marked by the semi-colon, as there are two possible interpretations. The ambiguity here (and not the only ambiguity, but the main one), is brought out by the final phrase, *she asked*. On an initial reading, *for in his jealousy, not liking to serve as a measuring-block for the Lighthouse keeper's little boy, James fidgeted purposely* is read as narration of what James did and why (or a narrated summary of James's thoughts), in order to explain Mrs. Ramsay's comment '*My dear, stand still*'. The second part of the sentence can then be read as an indirect rendering of James's thoughts: *and if he did that, how could she see, was it too long, was it too short?*. *And if he did that [...]* is therefore an extension at the level of *James fidgeted purposely*. *That*, in *and if he did that*, refers anaphorically to *fidgeted*. However, the final phrase *she asked* indicates that this is not James's free indirect thought but Mrs. Ramsay's indirect speech. The entire second part of the sentence must then be re-read as an extension at the level of '*My dear, stand still*,' *she said*. This reading then casts doubt over the experiencing consciousness in the first part of the sentence. *That*, in *and if he did that*, can refer exophorically to the situation (Mrs. Ramsay says to James 'if you do that...' without having verbalized what it is that he is doing), and it can also refer anaphorically to *fidgeted* if *for in his jealousy, not liking to serve as a measuring-block for the Lighthouse keeper's little boy, James fidgeted purposely* is re-read as Mrs. Ramsay's (thought) representation of James's behaviour.

Whilst it might seem that the phrases are short and simple, and they often are, how they relate to one another is often complex. Regularity of phrase length is carefully contrived. The phrases in *if he did that, how could she see, was it too long, was it too short* are not fortuitously four words long. This might be congruently worded (if I can talk about congruency in the context of rhythm) 'if he did that how could she see if it was too long or too short'. Not only is the structure of each embedded clause in the original text contrived, but so too is the punctuation, where, apart from a potential comma after *that*, the commas are superfluous, and perhaps even distracting, except in terms of rhythm.

The extent to which Mrs Ramsay's consciousness is central to the narrative is ambiguous not only here but throughout the narrative. The following sentence gives

a similar example of reference to Mrs Ramsay as focalizer being postponed to an extending clause at the end of the sentence:

He had followed her into the drawing-room, that young man they laughed at; he was standing by the table, fidgeting with something, awkwardly, feeling himself out of things, as she knew without looking round (1992: 13).

On an initial reading, *he was standing by the table, fidgeting with something, awkwardly, feeling himself out of things* is narration, which then has to be re-read as Mrs. Ramsay's narrated thought, indicated by *as she knew*. The narrative is unstable because what was apparently narration of a real situation is what Mrs. Ramsay supposes, which could potentially be wrong. Once again there is a regular pattern, and clauses (finite and non-finite) can be divided into two approximately regular parts:

He had followed her	into the drawing-room,
that young man	they laughed at;
he was standing	by the table,
fidgeting with something,	awkwardly,
feeling himself	out of things,
as she knew	without looking round.

The measured progression of the phrases gives the prose a calm controlled movement very much like Mrs. Ramsay's approach to life. She controls subtly and often with apparent detachment.

The following extract illustrates the very different power of the other parent, Mr. Ramsay. It is the start of a paragraph from the passage where Cam, James and Mr. Ramsay go to the lighthouse:

Nobody seemed to have spoken for an age. Cam was tired of looking at the sea. Little bits of black cork had floated past; the fish were dead in the bottom of the boat. Still her father read, and James looked at him and she looked at him, and they vowed that they would fight tyranny to the death, and he went on reading quite unconscious of what they thought. It was thus that he escaped, she thought (1992: 220).

The regular length of the sentences here creates a certain monotony (and Cam is bored). Ignoring for now the penultimate sentence, which introduces its own

rigorous pattern, the number of words in each sentence is as follows (I have divided the third sentence according to the semi-colon):

Nobody seemed to have spoken for an age.	8
Cam was tired of looking at the sea.	8
Little bits of black cork had floated past;	8
the fish were dead in the bottom of the boat.	10
It was thus that he escaped, she thought.	8

The balancing of clauses in the penultimate sentence is extremely neat. Each of the first three main clauses describes the actions of the three participants:

Still her father read,
and James looked at him
and she looked at him,

The comma following *read* separates James and Cam from Mr. Ramsay. The final two main clauses (both 11 words in length), describe what James and Cam do and then what Mr. Ramsay does:

and they vowed that they would fight tyranny to the death,
and he went on reading quite unconscious of what they thought.

The sentence consists of a series of co-ordinated main clauses, creating a pattern of continual extension. It starts and finishes with Mr. Ramsay, compactly summarizing the situation. The phrasal movement of the sentence emphasizes Mr. Ramsay having the last word. *And they vowed that they would fight tyranny to the death* can be read as a structural goal of the sentence, as it gives the sentence a sense of completion. Both looking at their father and hating him, James and Cam remember their vow, and the increased complexity of this clause also implies completion. It is surprising both that the sentence is then further extended and that Mr. Ramsay is returned to as a grammatical subject. He has the last word in the on-going battle, which he is not even aware of.

The extension in this sentence represents to a certain extent the continual struggle between the characters, and the impossibility of any final resolution for James and Cam. That the focalizing consciousness in this sentence is Cam's, or that the narrator is representing Cam's thoughts, is indicated explicitly by the following

sentence: *It was thus that he escaped, she thought* (although this is implied earlier by *Cam was tired of looking at the sea*). The style does not indicate a thinking consciousness, and the poetic, carefully organized discourse is indistinguishable from the narrator's, just as the discourses of other characters are - James and Mrs Ramsay are likewise confused. David Lodge's claim, as quoted above, that in *The Waves* "each character's consciousness [is] rendered in interior monologues of uniform style", is true also of *To The Lighthouse*.

Rhythm is undoubtedly a crucial factor, if not an essential dimension, of language which is designed to be poetic (in the concluding chapter I consider the ways in which the text of *Pilgrimage* is poetic). The measured progression of the text through time in *To The Lighthouse* establishes the pace and the shape of clauses, clause complexes, paragraphs, chapters and the novel itself. If it is poetic prose which is your aim, then Virginia Woolf might be right in saying that "style is a very simple matter; it is all rhythm." This is certainly a factor which Dorothy Richardson appreciated, and drew on in her writing.

Conclusion

From now on [following the publication of Cureton's *Rhythmic Phrasing in English Verse*], studies of metre and rhythm that merely gesture toward the misty land beyond the stress pattern will be guilty of ignoring a solidly constructed highway to its centre (Attridge, 1996b: 10).

Derek Attridge's approach, as I have adapted and applied it, has enabled me to read the local rhythmic patterns of individual sentences and paragraphs as being related to the rhythm of *Pilgrimage* itself. These local rhythmic patterns are the dynamic shape of the development of the text as it is read. Through understanding rhythm in this way, the various aspects of text which are understood as 'rhythm', as briefly sketched in the opening pages of the chapter, are all relevant. Metre functions as a local feature, as it can emphasize phrasal structure, just as alliteration and assonance do. Even E. M. Forster's notion of rhythm as the recurrence of theme (and its development by E. K. Brown) is relevant since the progression of a theme, or the use of symbolism, can be significant in the development of patterns of anticipation or

areas of structural arrival. What is essential is that because it is rhythm it is dynamic and exists as a response in the reader to the text at the time of reading; it is how text is **felt** progressing. An analysis of the rhythm of the prose at a linguistic level reveals the extent to which the idea of “reading for the plot” is taken apart. *Pilgrimage* appears to undermine Peter Brooks’s claim that plot is “the organizing line and intention of narrative” (1992: 37). However, according to Brooks, “the most experimental fictions that have most claimed our attention ... have shown a fragmentation of plot, using it in residual and parodistic ways, working to disappoint the reader’s normal expectations concerning the plotted narrative, yet nonetheless carrying reading forward by way of plotted narrative elements” (1992: 314). The reader of *Pilgrimage* cannot depend on the plot.²⁰

Whilst there is a local frustration of structural goals in *Pilgrimage* there is also a sense in which the structure of the novel as narrative frustrates reader expectations. Katherine Wheeler suggests that “Richardson often leaves great gaps between one part of the narrative and the next, hinting sometimes at momentous events which have occurred without clarifying them” (1997: 44). This is true in one sense: Miriam’s sister Harriett emigrates to the United States and all but disappears from the novel in a single paragraph, Miriam’s mother’s death has to be inferred, her sister Eve’s death is referred to only in passing. However, the reconstruction of “momentous events” depends largely on biographical knowledge of Richardson’s life. I think that the reader expects momentous events and resolutions, both because these are conventional expectations of narrative and because they are sometimes, as Wheeler suggests, implied. Virginia Woolf, in her review of “The Tunnel”, describes the reader’s position as follows:

We find ourselves in the dentist’s room, in the street, in the lodging-house bedroom frequently and convincingly; but never, or only for a tantalizing second, in the reality which underlies these appearances. In particular, the figures of other people on whom Miriam casts her capricious light are vivid enough, but their sayings and doings never reach that degree of significance which we, perhaps unreasonably, expect (1919).

²⁰ According to Peter Brooks: “until such time as we cease to exchange understanding in the form of stories, we will need to remain dependent on the logic we use to shape and understand stories, which is to stay, dependent on plot” (1992: 7).

The significance of *and downstairs in the garden I suddenly realized*, in the extract discussed earlier, is somehow diffused across the sentence, with a reduction in the sense of the phrase as a structural goal. In other words, it “never reaches that degree of significance which we, perhaps unreasonably, expect” - the structural goal is defused or undermined.²¹ There are no easy solutions or endings in *Pilgrimage* just as there is no single identifiable pilgrimage. Miriam’s pilgrimage through life does not bring her any one thing or to any one place but it does bring her to a multitude of different places, to “moments tense with vibration, moments drawn out fine, almost to snapping-point” (Sinclair, 1990 [1918]: 445):

The true haven is accidental and transitory, encountered on the way to other ends. [...] The multiple havens of Richardson’s grandest narrative, its revelations, moments of closure, and ideal endings, lie within the teeming details of the text. If we do not recognize them as such when we first encounter them, the novel’s lack of an ending - its last, unlocated haven - will compel us to return to the narrative’s beginnings and middles in order to rediscover its inviting proliferating meanings (Blumel, 1997: 167).²²

There are passages which are more poetic than others, in which the meanings proliferate more than they do elsewhere, and in which patterns of sound and rhythmic shape are more noticeable. Generally speaking, it is these more intensely poetic passages which represent moments of being or intensive representation of consciousness. Rhythm does not merely enhance these passages, but, alongside other features which might be regarded as poetic, is active in the process of meaning construction. There are very few passages in which you would be pushed to find any poetic features - probably only the more polemical passages, in fact - and the text is always rhythmic, yet at times poetic and or rhythmic features operate at a higher density. In my final and concluding chapter I will consider the ways in which *Pilgrimage* can be, and demands to be, read as poetic.

²¹ According to Lynette Felber, in *Pilgrimage*, “evaluations and summaries are **undermined** as they are repeated, deflating their conclusiveness” (1995: 111, my emphasis).

²² Blumel uses the word ‘haven’ here because she compares *Pilgrimage* to Richardson’s short story ‘Haven’ in which a young man searches for lodgings where he can write undisturbed, involving a move to new lodgings. In the end he returns to his original lodgings, realizing that what he thought was imperfect was in fact a haven.

5. Conclusion

The deep attention demanded by this new way of statement was in itself a self-indulgence ("The Trap" 3: 409).

It is a method that demands attention, as a door whose handle we wrench ineffectively calls our attention to the fact that it is locked (Virginia Woolf, 1919).

The poetic prose of *Pilgrimage*

In place of the adequate but uninteresting prose of Miriam's stream, Joyce brought all the resources of poetry to bear upon the illustration of consciousness. Suggestion, symbol, rhythm, dramatic changes of tone, texture of language, conceits, and neologisms express the richness of experience (Tindall, 1956: 196).

The language of *Pilgrimage*, far from being "uninteresting" or simply "adequate", is carefully and intricately constructed in order to "express the richness of experience". Some of the means by which this is achieved are demonstrated throughout this thesis. Metaphor, for example, is a process by which time is represented as spatial, which may not be unique to *Pilgrimage*, but the extent to which this metaphorical process is used allows the "richness" of Miriam's experience to be represented (pages 164-9). The alternating pronominal representation of Miriam, allowing for a fluctuating narrative perspective and a subtle and complex range of levels of consciousness likewise expands the depth of experience which can be represented (pages 79-108). The patterns of phrasal movement prevent reading the prose as a "stream", and shape Miriam's conscious experience in radical and subversive ways (pages 227-34).

William York Tindall, in the above quotation, implies that prose which is interesting and something more than adequate, makes use, as he claims Joyce's prose does, of "the resources of poetry". And it is the resources of poetry, Tindall implies, which "express the richness of experience". Many of the linguistic devices listed by Tindall, such as "rhythm", "dramatic changes of tone", "texture of language" and "neologisms", are used extensively in *Pilgrimage*, as I will demonstrate throughout this concluding chapter. These linguistic devices are unique neither to poetry nor to

poetic prose, but, rather, it is their concentrated use, and their co-occurrence with other linguistic devices which might be understood as poetic, that allows them to be read as poetic. One such feature of the language is that it is self-referential, or, the language of *Pilgrimage* often seems to enact what it describes, in a way that is associational rather than iconic, as illustrated by a short extract from “The Tunnel” (pages 253-5). Another feature of poetic language is that, largely through the use of metaphor, the reader is encouraged to be creative, so that a wide range of potential implicatures can often be made, and these multiple possible meanings contribute to the rich fabric of the text, rather than being misleading (pages 255-9). Another feature of the language is the importance of sound which, as an extract from “Backwater” illustrates, affects how the text is read, so that the language draws attention to itself (pages 259-60). What is also poetic, as I will discuss, is the use of the linguistic devices in the context of a text which continuously explores what it is like to be, and to be aware of being (pages 261-3). The discussion of each of these linguistic features confirms the assertion made in the introduction that the following claim of Melvin Friedman’s is unfounded: “Miriam Henderson’s thoughts and feelings are not readily referred to some external form of artistic support” (page 9).

In the second half of this chapter (pages 263-99), I analyze three passages in detail. These extracts are not over-bearingly poetic but the language of each is extremely intricate and requires “slow, attentive reading”.¹ Because I have chosen these three extracts for the simple reason that they are linguistically interesting, they are not necessarily representative of any particular pattern which emerges throughout *Pilgrimage* (although they may be). The linguistic features which I focus on are those which seem to be particularly marked in each individual passage, a factor which allows me to move on from previous practise where passages are read within the context of narrative structure, metaphor or rhythm, to a more extended analysis of the interrelation of structures. Many stylistic features raised throughout previous chapters are again relevant, such as the use of nominal groups, interpretive

¹ Richardson uses the phrase “slow, attentive reading” in her essay “About Punctuation” (1924: 990) and it is a phrase taken up by Elizabeth Knowles (1998, chapter 5) for reading that is required to appreciate texts more fully.

ambiguities between phrases and clauses, the use of different discourses, and the general complexity of syntactic constructions.

Each extract is representative of Richardson's ability to write linguistically imaginative prose: each passage illustrates the complexity of Richardson's prose, and through analysis I show that the language demands a degree of attention in excess of what might be expected of prose fiction. Richardson's suggestion that "the would-be reader [of Joyce's *Finnegans Wake*] must pay, in terms of sheer concentration, a tax far higher even than that demanded by Imagist poetry" (1990c [1939]: 426) can equally well be applied to her own prose. The conclusion to this final chapter returns to the importance of paying attention to linguistic style in *Pilgrimage*, where the style allows the novel to be what it is, or to do what it does, rather than simply adorning the novel.

Self-referentiality

The idea of self-referentiality stems from the work of Roman Jakobson, who describes the POETIC function of language as "the set (*Einstellung*) toward the MESSAGE as such, focus on the message for its own sake" (1992: 15). "The poetic function", according to Jakobson, who ascribes altogether six functions to language, "is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent" (1992: 15). Jakobson's definition can be used to distinguish the literary from the non-literary, although, as Lodge points out, his "whole theory of what constitutes 'literariness' is heavily biased towards verse rather than prose literature" (1979: 91).² The language of *Pilgrimage* may not be primarily self-referential, yet the extent to which it is self-referential is, as I have shown and as I will illustrate further, at times beyond what might be expected of literary prose. Metrical rhythm, for example, draws attention to the text, as in the passages discussed on pages 59 and 219.

The language of *Pilgrimage* often seems to enact what it is describing, and to promote the function of having value for its own sake, and the following extract is an example of this:

² Self-referentiality is mentioned in the introduction as a valued feature of literary language (page 31).

She began the business of drying and cleansing, freeing fine points from minute closely adhering fragments, polishing instruments on the leather pad, repolishing them with the leather, scraping the many little burs with the fine wire brush, scraping the clamps, clearing the obstinate amalgam from slab and spatula. The tedium of the long series of small, precise, attention-demanding movements was aggravated by the prospect of a fresh set of implements already qualifying for another cleansing ("The Tunnel" 2: 40).

Through the *long series of small, precise, attention-demanding* non-finite *-ing* clauses, the construction of the first sentence represents the *tedium of the long series of small, precise, attention-demanding* tasks Miriam has to regularly carry out in the dental surgery. In this extended list, the phrasal movement is restrained and the text progresses awkwardly. Similarly, as I showed in the chapter on rhythm, intricate patterns of phrasal movement represent the shape or movement of Miriam's thoughts. The monotonous stress pattern in the following extract enacts the *shapeless going on and on* of Miriam's life as she perceives it:

It was here that the remainder of the evening must be passed, standing on guard before its earlier part, strung by it to an animation that would satisfy Mrs Bailey and restore to herself the place she had held in the house at the time when her life there had not been a shapeless going on and on. The shapelessness had gone on too long ("Deadlock" 3: 14-5).

The metrical pattern of the monotonously extending phrases, continually qualifying, is as follows:

restore to herself	x / x x /
the place she had held	x / x x /
in the house at the time	x x / x x /
when her life there	x x / /
had not been	x x /
a shapeless going on and on	x / x / x / x /

Where the language is self-referential, it often represents the shape or form of Miriam's thoughts or perceptions.³ As a contemporary critic of "Honeycomb" remarked:

³ Whilst the language does appear to enact a dimension of what is being expressed, this is a relationship brought about in the process of reading. The language can prompt a reading which is

The uneven surface is the surface of Miriam's being; the jerks and gasps are the pantings of Miriam's heart, with its aspirations and checks and dashes out to life; and, tiresome though it often is, the book holds our interest close to a young person who is intensely and independently 'alive' ('New Novels: "Honeycomb"', 1917: 506).

Derek Attridge suggests that although Jakobson aims to "define the 'poetic' in structural terms" or to establish "a text's poetic status" as "an inherent property", his definition of the poetic function as "the set towards the message as such" ultimately defines poetry in terms of the reader's approach to the text (1992: 39). However, my reading of the language of *Pilgrimage* as poetic depends not only on my approach to the text, on my contextualizing of the language as literary and potentially poetic, but also on the text itself to the extent that it can prompt (or at the very least stand up to) such a reading.

The wide range of potential implicatures

In general, the wider the range of potential implicatures and the greater the hearer's responsibility for constructing them, the more poetic the effect, the more creative the metaphor. ... The result [of a good creative metaphor] is a quite complex picture, for which the hearer has to take a large part of the responsibility, but the discovery of which has been triggered by the writer (Sperber and Wilson, 1994: 236).

What can be inferred about many passages in *Pilgrimage* where it is impossible to say exactly either how a metaphor might be understood, or what the text is 'about', is a matter left to the reader, although "triggered by the writer". *Those were the moments when the improprieties streamed from their hair* ("Deadlock" 3: 71) is a metaphorical expression (discussed on page 161) whose meanings must be inferred by the reader. The wide range of potential implicatures metaphors allow for would be a fault in many genres but in poetic language, as Sperber and Wilson suggest, this is positive. You would be more likely to find *the garden blazed in the fresh warm air* ("Honeycomb" 1: 438) in a novel - where the use of *blazed* is interesting - than in a newspaper, where *blazed* would be unclear. Felix Martinez-Bonati concludes "that

closer to a felt experience, but I would not describe the language as iconic since the relationship is less direct than, for example, Leech and Short imply in their discussion of iconic language (1992: 233-43).

poetic language with all naturalness can - but does not need to - assume forms that, although perhaps possible, are aberrant and counterproductive in nonpoetic discourse" (1981: 77). Metaphors prompt various possible readings and are a significant means of creating a language which is multi-dimensional and thereby expresses the clamour of the way things state themselves from several points of view simultaneously ("Revolving Lights" 3: 275, quoted on pages 9 and 17). This may not be an aspect of language exclusive to "feminine" writing, but it can be read as "feminine" in the context of *Pilgrimage* because it is described in the novel as such. As Bluemel states (quoted more fully on page 40), it is the style of *Pilgrimage* "coupled with the novel's explicit critiques of patriarchal epistemological and social systems" that allows its linguistic innovations to be read "as revolutionary strategies bent on toppling patriarchal social-literary systems" (1997: 50).

The text of *Pilgrimage* often leaves the reader to make sense of, or reconceptualize, various concepts because of the way they are referred to in relation to other apparently contradictory or exclusive concepts or aspects with which they would not normally be associated. In the following extract, for example, *time* is *visible*, *stillness* is *made of sound*, and *light* is *sleepless*:

This is the real sky, in full power, stripping away sleep. Time, visible, pouring itself out. Day, not night, is forgetfulness of time. Its movement is a dream. Only in its noise is real silence and peace. This awful stillness is made of sound; the sound of time, *pouring* itself out; ceaselessly winding off short strips of life, each life a strip of sleepless light, so much, no more, lessening all the time ("Revolving Lights" 3: 357).

As I discuss in the chapter on metaphor, time is often spatialized, and here it is taken one step further and made liquid. Days and nights exist as they are experienced (as *forgetfulness of time*). Noise and silence are not mutually exclusive categories. Poetic language involves imaginative creative writing as well as imaginative creative reading: "the distinctive potentialities of poetic discourse reside in the freedom of imagination" (Martinez-Bonati, 1981: 78). Contradictions or opposing categories need to be reconciled by the reader if the text is to be made sense of, for example: *her heavy hot light impalpable body was the only solid thing in the world, weighing tons and like a lifeless feather* (1: 489); *the strange silent noise of the sunlight and the*

flowers (2: 253); *solid tears* (2: 296); *wildly calmly beating morning heart* (3: 192).

Richardson makes use of dialectal words, whose meanings the reader may have to infer:

The room **darkled** in the silence (2: 69)

The things in the room **darkled** with a curious dull flash along all their edges and settled in a stifling dusky gloom (2: 272)

rush-seated chairs [...] **scrooping** on the stone floor (1: 70)

the back door [...] **scrooped** inwards across the oilcloth (2: 247)

the **flounder-crack** of a raincloak smartly shaken out (2: 247)

the swift **flountering** of a print dress across the landing (1: 361)

According to Wright's *English Dialect Dictionary*, *darkle* means "to grow dark or dusk; to look dark". *Scroop* means "to creak, squeak; to make a grating, scraping sound". Both of these glosses are appropriate. *Flounder*, however, is only appropriate if understood metaphorically: "to waver; to be slightly delirious; to quiver; to be in a state of tremulous agitation" (and is used in *Pilgrimage* as a nominal), whilst *flountering* is described as "quivering, trembling". The use of these lexical items, however, is undoubtedly evidence of Richardson's keen linguistic awareness.

A paragraph such as the following, separated from the preceding and following paragraphs by gaps, is not obviously related to the immediate context. It is very tempting to read this kind of paragraph as being about more than the thing it describes, in this case the rain. The last sentence of the preceding paragraph and the first sentence of the following paragraph (also the first sentence of passage 1.1) are given for context:

Watching until it was no longer there, she came out from the enclosed shadowy warmth into the clear shadowless light of evening, satisfied.

Rain chores softly down amongst lime leaves. Which bend to its touch. It whips the laurels and rebounds. Or slides swiftly off their varnished surfaces. Amongst beeches it makes a gentle rattling, a sound like the wind in the Dutch poplars. The hiss of strong rain on the full leafage of the wood. Its rich drip, drip, in the silent wood. The rising wind opening the tree-tops, sending down sudden sheets of light; like lightning.

Awake, deep down in the heart of tranquillity, drinking its freshness like water from a spring brimming up amongst dark green leaves in a deep shadow heightening the colour of the leaves and the silver glint on the bubbling water ("Dimple Hill" 4: 538).

Miriam's experience of the rain is not related to any event in the narrative and could be being imagined by her here rather than experienced at the time of the experience.⁴ Its function is not to set the scene, but simply to give an impression. Joseph Beach, as I mentioned in the Introduction, describes Richardson as an Imagist, and the Imagists, according to Beach, "were fundamentally lyric poets, and their dominant tendency was to render life not in terms of story or dramatic characterization, nor, again, in terms of abstract thought and sentiment, but in terms of impressions" (1932: 385). Because impressions can often be limited to short, highly cohesive stretches of text, paragraphs such as this one can be taken out of the text and still remain interesting - it can be taken out of its context "without losing everything of its power and of its meaning" (Richardson, 1990c [1939]: 426).

Reading the following description of Julia Doyle from "Backwater", discussed in the chapter on rhythm (pages 213-4), it is impossible not to attach more significance to the scene than it might actually warrant, and this reading away from the text arises in part from the poetic quality of the language. According to Louise Rosenblatt there are two different types of reading, nonaesthetic or **efferent** reading and **aesthetic** reading. In nonaesthetic reading, the reader focuses on "the information to be acquired, the logical solution to a problem, the actions to be carried out" (1978: 23), whilst "*in aesthetic reading, the reader's attention is centred directly on what he is living through during his relationship with that particular text*" (1978: 25, emphasis in original). Reading aesthetically, the reader has a heightened "awareness of the words as signs with particular visual and auditory characteristics and as symbols" (1978: 29), and this awareness is stimulated by the text itself:

Stylistic deviations or other stylistic devices are sometimes said to be 'poetic' because they 'call attention to themselves.' The reader's attention is 'called,' however, not to just the words themselves, but to their

⁴ The use of *chores* in *rain chores softly down* is worth noting. There are various dialectal words which are similar, although the glosses do not really fit. The verb *chor* means "to stir, strike or poke violently or clumsily", *chare* means "to do odd jobs, to go out to work for the day" (*English Dialect Dictionary*), whilst Scots *chore* means "to steal" (OED).

potentialities for qualitative response. The presence of such striking stylistic or formal devices is one of the ways of alerting the reader to adopt the aesthetic stance (Rosenblatt, 1978: 34).

The 'aesthetic' nature of these two sentences emphasizes Julia's mysteriousness and the deep impression she makes on Miriam, because of "their potentialities for qualitative response":

She [Julia] laughs all day, at everybody and everything, and at night when she is naked and alone she moans, moan, moan, moan, heartbroken, wind and rain alone in the dark in a great open space.

She sometimes hinted at things, those real unknown things that were her own life unshared by anybody; in a low soft terrible broken voice, with eyes dilated and quivering lips; quite suddenly, with hardly any words ("Backwater" 1: 338).

If the language conveys an impression of Julia in a "maximally effective way" it is as an effective expression of Miriam's imaginative, poetic perception of Julia.⁵ These sentences about Julia seem to do more than describe Julia from Miriam's point of view - specifically, the language seems to draw attention to itself. Exactly how the reader chooses to interpret this sentence, and the extent to which the reader infers other meanings from it, will depend on the reader. Whilst vocabulary such as *naked*, *alone*, *heartbroken*, *terrible*, *broken* is dramatic, there is no evidence that this is not simply Miriam's poetic perception of Julia. Apart from these adjectives describing Julia's state of mind there are also a number of metaphors which might be described as a poetic extension of her condition, which must come entirely from Miriam - *wind*, *rain*, *the dark*, *a great open space* - and despite not being particularly original as a background for despair are nevertheless effective in this context. However, perhaps the most obvious way in which this passage is poetic, drawing attention to the patterns of lexical cohesion, is the pattern of sound.

Patterns of sound

Language is the element in which she [Miriam] moves; playfully mimicking, optimistically succumbing to its sounds and shapes, which

⁵ The "central intent of prose fiction", according to Richard Cureton, is to "convey in some maximally effective way what is perceived, felt, done and thought" (1997: 290).

carry, even as they distort, feeling and thought and bias (Jane Miller, 1978).

Derek Attridge suggests that “we might also want to apply the word ‘poetry’ to parts of some novels - James Joyce’s *Ulysses*, for instance - on the basis of their attention to the movement and sounds of language” (1995: 5). The first sentence in the extract from “Backwater”, quoted above, is illustrative of language which might be described as poetic: *She laughs all day, at everybody and everything, and at night when she is naked and alone she moans, moan, moan, moan, heartbroken, wind and rain alone in the dark in a great open space.* The assonance of /o/, and even rhyming of /on/, are onomatopoeic (and are echoed in the second sentence: *unknown, own, low, broken*). Lexical repetition of *moan* represents the continual repeating of the process. There is also consonance of /n/ and assonance of /e/.

David Lodge observes a distinction between verse and prose from the point of view of the writer. “The poet”, according to Lodge, “is constantly diverted from combining items in a natural, logical or temporal succession by the arbitrary demands of the metrical form he has elected to employ” (1979: 89). On the other hand in prose:

the combination of discrete items is almost completely under the writer’s semantic control - it is not subject to arbitrary and complex requirements as in verse. I say ‘almost’ because there is, clearly, such a thing as prose rhythm, however difficult to analyse, and other phonological values enter into prose composition and exert some influence over the choice and combination of words (1979: 90).

Taking this claim further, Walter Nash suggests (and he is discussing prose) that “occasionally rhythm may be the ultimate arbiter in the choice of a word” (1990: 88) and that not only might one word be preferred over another on account of its phonological value, but that “phonetic and kinetic (rhythmic) features **may be compelling stimuli**” (1990: 87, my emphasis). That is, the search for a word with certain phonetic or rhythmic characteristics might “enforce discoveries” (Nash, 1990: 87). I will discuss the density of phonetic and rhythmic patterns in passage 5.1, where sound and rhythm are salient in the overall structure of the paragraph.

Consciousness and being

If a small, no matter how small, conscious thing is called petty in comparison with big, no matter how big, unconscious things, everything is made a matter of size, which is absurd ("Deadlock" 3: 16).

If you do reach the final question mark on the final page of *March Moonlight* (page 2110 of the novel sequence) then you have probably found in *Pilgrimage* something more than an "unending greyness":

The voices of my reviewers now are an almost unanimous groan of ennui. Some of them shriek with rage & disgust at the awful unending greyness. That there are those who also find something else is the one, outside, thing that keeps me going.⁶

"Something else" which can be found is an unending search into what it is like to be and to be aware of being and the linguistic expression of this exploration of consciousness:

For a moment she found herself back in her old sense of the marvel of existence, gazing at the miraculous spectacle of people and things, existing; herself, however, perplexed and resourceless, within it, everything sinking into insignificance beside the fact of being alive, having lived on to another moment of unexplainable happiness ("Deadlock" 3: 224).

Consciousness, in *Pilgrimage*, is everything, and the shape of Miriam's consciousness is the shape of the ongoing, meandering, sometimes dazzling, sometimes tortuous, novel sequence. The language of *Pilgrimage*, fluctuating, developing, continually exploring, resists characterization, just as Miriam, now one thing, now another, does. Miriam, although understanding herself as *both a man and a woman, looking both ways* ("The Tunnel" 2: 187) and *as much a man as a woman* ("Deadlock" 3: 221), as a woman sees a single thing as many different things at the same time:

My husband shan't kill me. . . . I'll shatter his conceited brow—*make* him see . . . two sides to every question . . . a million sides . . . no questions, only sides . . . always changing ("Honeycomb" 1: 438).

⁶ Richardson in a letter to E. B. C. Jones, September 1921 (1995: 52)

As I will continue to illustrate in the analyses of passages in this chapter, there are often two sides, or more, to the language of *Pilgrimage*. Phrases, sentences and paragraphs can be read and re-read to focus each time on another side of the language. The language is not *a sublime fuss* because Miriam does not *leave everything out: It isn't what he says, it's the way he says all these things that don't matter and leave everything out. It's all a sublime fuss* ("The Tunnel" 2: 189).

The different places Miriam enters on her never-ending pilgrimage are different moments of being - at the dental surgery, at Hypo and Alma's, at Dimple Hill farm, wandering the streets of London; as an adolescent and as a woman; as a teacher, a governess, a dental secretary, a lover, or a sister. Consciousness is indivisible from circumstances so that Miriam's experiences are unique in their situation (in time and place) but experiences which any one (any reader) can share. Stuart Bates claims that Richardson, just as Marcel Proust does, succeeds in "extracting from the mass of human consciousness what is individual to [herself] and common to us all" (1936: 11). Babette Deutsch similarly claims that there is an element of common human experience in "The Tunnel" - "that element of 'return' to a transcendent reality which is reminiscent of poetry, that sensitive appreciation which makes for living prose" (1919). Whether or not there is the expression, in *Pilgrimage*, of a "transcendent reality" or of common elements of human consciousness, an issue I choose not to pursue, what makes *Pilgrimage* successful, I would argue, is the "sensitive appreciation" of language and form which allows for the complex proliferation of meanings and expressions which explore the nature of experience.

Whatever *Pilgrimage* expresses is made possible by the linguistic construction of the text, and so significant is the linguistic expression of things that the language draws attention to itself. Babette Deutsch, quoted above, understands *Pilgrimage* as poetic in its expression of a "transcendent reality". Deutsch, herself a poet and an analyst of poetry and its forms (perhaps best known as the compiler of a *Poetry Handbook*, 1958), uses the word poetry in relation to *Pilgrimage* not only here but elsewhere, and poetic is a word which seems to arise relatively frequently in reviews and discussion of *Pilgrimage*. Edwin Muir, for example, describes Oberland

as having “considerable poetic power” (1940: 239). Modernist writers, according to Diane Filby Gillespie, were concerned with redefining Art, through experimenting on the boundaries of genres and media:

Richardson, in her shift in emphasis from facts and objects to atmospheres, **from prose to poetry**, from talent to genius, from coercive to collaborative author-reader relationships, from masculine to feminine values and methods suitable for expressing them, helped to define some of these boundaries (1990: 398, my emphasis).

Lynette Felber similarly describes *Pilgrimage* as “flooding the boundaries of the novel form” (1995: 75). Moments when Miriam’s sense of being, or sense of “an independently assertive reality”, are strongest occur, according to Susan Gevirtz, where:

the most formal disruption occurs on the page. At these points, distinctions between prose, pose, and poem collapse entirely and acute attention is drawn to the syntax and cadence of the prose line-turned-lyric, the presence of Miriam’s body, senses and consciousness, and the motion and visual arrangement of words on the page (1996: 28).

My grounds for reading *Pilgrimage* as poetic are supported by (and possibly even prompted by) the linguistic construction of the text and those parts of the book in which Miriam’s sense of being is at its strongest are the most poetic.⁷

The shadowy sun-blinded flower-scented waiting room

[In the modern novel, the reader] finds himself within a medium whose close texture, like that of poetry, is everywhere significant and although, when the tapestry hangs complete before his eyes, each portion is seen to enhance the rest and the shape and the intention of the whole grows clear, any single strip may be divorced from its fellows without losing everything of its power and of its meaning (Dorothy Richardson, 1990c [1939]: 426).

The first extract (passage 5.1 in Appendix B), the opening paragraph of a chapter from “Interim”, is a “single strip [which] may be divorced from its fellows without

⁷ The importance of “moments of being” in *Pilgrimage* is an issue arising in the literary criticism of *Pilgrimage*, as was discussed in the introductory chapter on pages 11-12 and 70-1.

losing everything of its power and of its meaning". The linguistic devices which might be described as poetic are densely and intricately employed. Linguistic style, here, is striking, and linguistic analysis can "examine some of the contributing factors" of the effect of this single paragraph (Attridge, 1995: 203). Adjective groups, in particular, are used to develop the rhythmic shape of phrases and patterns of phonetic repetition. The first paragraph is my main interest here and the second paragraph illustrates the context and provides a contrast and comparison for a discussion of the first paragraph:

(1) A day of blazing heat changed the season suddenly. (2) Flat threatening sunlight travelled round the house. (3) The shadowy sun-blinded flower-scented waiting-room held street-baked patients in its deep arm-chairs. (4) Some of them were languid. (5) But none of them suffered. (6) They kept their freshness and freedom from exhaustion by living away from toil and grimy heat; in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansoms; having ices in expensive shade; being waited on in the cool depths of West End houses; their lives disturbed only by occasional dentistry. (7) The lean dark patients were like lizards, lively and darting and active even in the sweltering heat.

Miriam's sunless room was cool all day. Through her grey window she could see the sunlight pouring over the jutting windows of Mr Leyton's small room and reflected in the grimy sheen of the frosted windows of the den. Her day's work was unreal, as easy as a dream. All about her were open sunlit days that her summer could not bring, and that yet were hers as she moved amongst them; a leaf dropped in the hall, the sight of a summer dress, summer light coming through wide open windows took her out into them. Summer would never come again in the old way, but it set her free from cold, and let her move about unhampered in the summers of the past. Summer was happiness. . . . Individual things were straws on the stream of summer happiness ("Interim" 2: 401, aposiopesis and paragraph gap in original).

The style of the text in the first paragraph stands out from the surrounding text, the abruptness of the language accompanying (and marking) the abrupt change in the season. The paragraph is closely textured with alliteration, assonance, and unusual stress patterns, particularly within nominal groups. Initially, the heavy, rather awkward text describes the oppressive glaring heat and light and anticipates the impending thunderstorm. The progress of the language then becomes languid before

moving more swiftly on again, and flicking between various aspects of the lives of the rich, as Miriam imagines them.

The first three sentences describing the weather are ponderous:

A day of blazing heat changed the season suddenly. Flat threatening sunlight travelled round the house. The shadowy sun-blinded flower-scented waiting-room held street-baked patients in its deep arm-chairs.

This series of three graphic sentences, which are also grammatical sentences, and in traditional terms simple rather than complex (each sentence consisting of just one main clause), is not at all typical in *Pilgrimage*. Sentences 1 and 2 each contain six lexical or content words, which can be divided into two phrases of equal length, the subject noun phrase and predicate verb phrase, each containing three accented syllables:

x /	x / x	/	-	/	x / x	/ x x
A day	of blazing	heat		changed	the season	suddenly.
/	/ (x) x	/ \	-	/ x	/	x /
Flat	threatening	sunlight		travelled	round	the house.

Emphasizing the regular number of accented syllables are the repeated vowels, illustrated in the following table:

/e	e	i	-	e	i	^/
A day	of blazing	heat		changed	the season	suddenly
/a	ε	^ ai	-	a	au	au/
Flat	threatening	sunlight		travelled	round	the house

In addition to assonance there is alliteration and consonance in *season suddenly...* *sunlight* /s...s...n/ /s...n/ /s...n/ and *travelled round* /r...d/ /r...d/. In both sentences the grammatical subject is the same length as the predicate (there are regular numbers of lexical words and stressed syllables) and the subject is the Medium of a process which is extended to a Range. The subject however, seems to carry more weight and convey more information than the predicate. The phrases in theme position, *flat*

threatening sunlight and *day of blazing heat*, seem to give more information than the rheme, so that re-wording, such as ‘the season was suddenly changed by a day of blazing heat’ and ‘around (either through or outside) the house the sunlight was flat and threatening’ or ‘the house was surrounded by flat threatening sunlight’ seem more usual or, indeed, more congruent. *Flat threatening sunlight travelled round the house* involves both lexical and grammatical metaphor, in the representation of the process *travelled* as Material and in the description of the *sunlight* as *threatening*.

Having moved from the position of the day in the season, to the location of the house, the location is then further specified, in the third sentence, as *the waiting-room*. The head noun of the nominal group functioning as grammatical subject is delayed by three modifiers (two of them compounds) in a **phased** relation: *The shadowy sun-blinded flower-scented waiting-room held street-baked patients in its deep arm-chairs*. These phased adjectives suggest that the qualities they express are “exactly right” (see the discussion on page 223). The lengthy adjectival group predicts a noun, and the noun phrase itself predicts the predicate. Both of these predictions are held in abeyance because of the length (and, because of its careful structure, the awkwardness) of the adjectival group. The grammatical subject, *The shadowy sun-blinded flower-scented waiting-room*, is the Medium of a process, *held*, which is a grammatical metaphor. The *street-baked patients* are apparently affected by the process *held* which emphasizes the depth of the chairs. A congruent form might be ‘street-baked patients sat in deep arm-chairs in the shadowy sun-blinded flower-scented waiting-room’. The lengthy nominal group rests more easily at the end of the sentence, illustrating the deliberately awkward progress of the original version. In the original version *in its deep armchairs* can be either Participant (Instrumental) or a Circumstance.

The modifiers of the head noun *waiting-room*, itself a compound, are the derived and compound adjectives *shadowy sun-blinded flower-scented*.⁸ The effect of compounds in Richardson’s prose is definitely one of a marked literary style, as in

⁸ *Sun-blinded* and *flower-scented* are what Angela Downing and Philip Locke categorize as “pseudo-participial” adjectives where the suffix *-ed* is attached to nouns rather than verbs (1992: 514). This process of compounding is highly productive in English and is described by Downing and Locke as “extremely common” with new compounds being “freely coined every day, many of them ... nonce formations” (1992: 516). One register in which they occur, according to Downing and Locke, is “poetic style” (1992: 516).

the above extract and also throughout *Pilgrimage*, for example in: *the tamarisk-trimmed sea-road* (“Revolving Lights” 3: 338) and *the curtain-shaded sound-bathed green-lit space* (“Revolving Lights” 2: 332). These phrases are unlikely to occur in a non-literary context (although a different combination of lexical items as compounds could be imagined in a technical description). On the use of adjectives generally, Downing and Locke note that “for AdjGs [Adjectival Groups] to be effective, they need to be chosen with care” and, as a result, “are not greatly exploited in unplanned spoken discourse” but can be highly effective in prepared texts (1992: 539). Downing and Locke point to the high proportion of “simple, derived, participial and compound” adjectives in an example of Dylan Thomas’s prose, which they describe as having “a more marked poetic style” (1992: 539).

As Walter Nash points out, elaborate noun phrases are lexically or referentially dense (1990: 67). In the first three sentences of passage 5.1, there is a high density of lexical, referential words. In sentence 3 the Range of the process *held*, namely *street-baked patients in its deep arm-chairs*, is perhaps the most distinctly metrically rhythmic phrase of the extract, and the source of the rhythm is the pattern of stressed syllables.

/	/	/ x	x x	/	/	/	-
street-	baked	patients	in its	deep	arm-	chairs	-
/i	be	pe	1...1	ip/			
/st....t		ts	ts/				

The first three syllables are all stressed, as are the last three. There are no unstressed syllables between the stressed syllables, which leads to a lengthening of each syllable. According to Dwight Bolinger, where there are two stressed syllables together, the first will be lengthened (1986: 45). Or, “in a succession of long syllables, each is inflated provided the next is long: *You make John tell who stole that calf*” (1963: 9). This slows the text, and each syllable demands careful articulation, or “slow, attentive reading” (Richardson, 1924: 990). The stress patterns are supported and even amplified by alliteration and assonance. There is a movement from voiced bilabial stop /b/ to voiceless /p/, with /p/ occurring again in the second

noun phrase. The phoneme in the first stressed syllable of each group is /i/ whilst the second and third syllables in the first noun phrase both contain the phoneme /e/.

The modifier in the first noun phrase is a compound whilst the noun itself in the dependent noun phrase is a compound. The series of stressed syllables, the assonance and near alliteration of *street-baked patients*, beginning with the cluster /st-/ and ending /-ts/, would not necessarily mark the noun phrase in all contexts. In this context, however, the construction of each part of the phrase is deliberate and active in shaping the whole phrase. To compensate for the unbroken sequences of stressed syllables, the stress of each of the medial syllables (in *baked* and *arm-*) might be reduced. The noun phrase *street-baked patients in its* is a single metrical unit, where *baked* is slightly de-stressed and *in its* marks a reduced beat equal to the pause following *deep arm-chairs*. Similarly, the stress on *arm* is reduced, so that *-chair* rather than *arm-* is stressed.⁹

In sentences 4 and 5 there is, for the first time in the paragraph, anaphoric reference, with *Some of them* and *none of them* referring to the *street-baked patients* of the previous sentence. The text becomes grammatically cohesive, where previously it was lexically cohesive, and densely so (*day* and *season*; *heat*, *sunlight*, *shadowy*, *sun-blinded*; *house*, *room* and *arm-chair*; *waiting-room* and *patients*). There is an increase in the proportion of grammatical words and the tempo of the text alters: *Some of them were languid. But none of them suffered*. The proportion of content words, and therefore of stressed syllables, in the first three sentences is very high, and new things are continually being introduced. The modifiers of nouns in sentence 3 refer to things that are present, in the derived adjectives and compounds *shadowy*, *sun-blinded*, *flower-scented*. The processes are material processes - *changed*, *travelled*, *held* - and they are all actions, even though they might be used metaphorically. On the other hand, the processes in sentences 4 and 5, are a relational process (*were*) and a mental process (*suffered*). Whilst there is a parallelism between *some of them* and *none of them*, both of which are grammatical subjects, they do not occupy the same position in the sentences in which they occur,

⁹ According to Heinz Giegerich, a disyllabic word with a weak-strong stress pattern will reverse to strong-weak when followed by a strong syllable (1992: 277). The pattern strong-weak, however, does not reverse when following a strong syllable (1992: 278). The example from *Pilgrimage* demands to be read as part of a strong-weak-strong pattern and overrides this rule here.

as (textually cohesive) *But* precedes *none of them*. The sentences are both exactly the same length, each consisting of five words and six syllables. Instead of describing one thing and then another, the text now stays with the *patients*, as it does until the end of the paragraph. The rhythm returns to the more typical, for *Pilgrimage*, patterns of meandering extension.

Kristin Bluemel observes that Miriam fantasises about the lives of two of Mr Hancock’s patients, Lady Cazalet and Lord Wilderham (1998: 108-110). Miriam does fantasise regularly about the lives of the wealthy upper classes, stimulated by regular contact with its members at the dental surgery. In sentence 6, Miriam imagines the lives of the rich patients and the strategies they employ to cope with the heat:

They kept their freshness and freedom from exhaustion by living away from toil and grimy heat; in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansoms; having ices in expensive shade; being waited on in the cool depths of West End houses; their lives disturbed only by occasional dentistry.

The sentence is divided into five parts by the punctuation. In the first part of the sentence, the complement of *kept* consists of a Range, *their freshness and freedom from exhaustion*, and a Circumstance of manner, *by living away from toil and grimy heat*. These are approximately equal in length (10 syllables and 11 syllables respectively, and there is potentially a silent stress in the first phrase following *freshness*). Whilst this does not have implications for the metre as it does in the first, second and third sentences, where there are patterns of stressed syllables, it does mean that the text is well balanced and progresses in a measured way. Furthermore, these phrases have a similarity in structure, both containing a pair of co-ordinated noun phrases, *freshness and freedom from exhaustion* and *toil and grimy heat*, where *freedom* is postmodified by *from exhaustion* and *heat* is modified by *grimy*:

N	+	N	(N)
freshness		freedom	exhaustion
N	+	(A)	N
toil		grimy	heat

The two phrases are lexically cohesive, with *freshness* opposing *grimy*, *freedom* opposing *toil* and *exhaustion* correlating with *heat*. In *freshness and freedom from exhaustion*, *from exhaustion* modifies either *freshness and freedom*, in which case ‘they kept [their freshness and freedom] from exhaustion’, or just *freedom*, in which case ‘they kept [their freshness] and [their freedom from exhaustion]’.

The second part of the sentence, *in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansoms*, is of a similar length to the first, being 22 syllables whilst the first is 23. This phrase is a Circumstance of manner, so that it is another way by which they keep *their freshness and freedom from exhaustion*. *Moving* can be read as either a verbal noun or a participle. As a complement of *by* it is a participle. The connection with *by* is weakened through distance in the text, established by the punctuation and the phrase *in cool clothes*, so that *moving* can also be read as a verbal noun. The third and the fourth part of the sentence are also *-ing* phrases where the *-ing* form is either a participle or a verbal noun, as it may or may not be governed by *by*. The fifth part, *their lives disturbed only by occasional dentistry*, cannot be governed by *by*. Ambiguity is subtly at work here, and the text is multi-faceted, necessitating careful, attentive reading.

The third part, *having ices in expensive shade*, is shorter than the others and is the centre of the sentence. It is preceded by two longer phrases, of approximately equal length (23 and 22 syllables), and is followed by two longer phrases (both 14 syllables):

They kept their freshness and freedom from exhaustion by living away from toil and grimy heat; (23)

in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansoms; (22)

having ices in expensive shade; (9)

being waited on in the cool depths of West End houses; (14)

their lives disturbed only by occasional dentistry. (14)

The processes move from active to passive throughout the sentence. *Living away from toil and grimy heat* is something the patients do whereas *their lives disturbed only by occasional dentistry* is something done to them. *Moving swiftly* is something they do, whilst *having ices* is something they do as well as something done for them, and *being waited on* is also done for them. In each of the first four parts of the sentence there is a prepositional phrase introduced by *in*, describing the world the rich patients live in: *in cool clothes, in carriages and holland-blinded hansoms, in expensive shade, in the cool depths of West End houses*. There are various patterns of alliteration throughout the sentence, but with neither the density of alliteration in sentences 1-3, nor the relation of alliteration to metre: *freshness ... freedom from, cool clothes, holland-blinded hansoms ... having*. The fifth and final part of the sentence comes back to the inconvenience of dentistry - *their lives only disturbed by occasional dentistry* - wittily, and with a change in tone.

The final sentence, evocative of the first three sentences, is alliterative and rhythmically salient: *The lean dark patients were like lizards, lively and darting and active even in the sweltering heat*. Here, there is alliteration of /l/ in *like, lizards* and *lively* and /d/ in *dark* and *darting*. Also evocative of the first three sentences, the patients become *patients* again rather than *they*. In the following layout, I have highlighted the sentences which follow a similar pattern, and frame the intervening text.

(1) A day of blazing heat changed the season suddenly. (2) Flat threatening sunlight travelled round the house.

(3) The shadowy sun-blinded flower-scented waiting-room held street-baked patients in its deep arm-chairs.

(4) Some of them were languid. (5) But none of them suffered.

(6) They kept their freshness and freedom from exhaustion by living away from toil and grimy heat; in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansoms; having ices in expensive shade; being waited on in the cool depths of West End houses; their lives disturbed only by occasional dentistry.

(7) The lean dark patients were like lizards, lively and darting and active even in the sweltering heat.

There is one framing pattern here: sentence 7 is closely related to the first three sentences, so that there is pattern 1, 2, 3, 7. *Lean dark patients* is evocative of *street-baked patients* whilst there is assonance of /i/ and /ɑ/ in *lean dark* and *deep arm-*. Sentences 1 and 2 are similar in structure and metre, and consist of 13 and 10 syllables respectively. Sentence 7 is similar to sentence 3, as I pointed out above, in the use of alliteration, and returns to the patients in the waiting room, and sentences 3 and 7 consist of 24 and 25 syllables respectively.

There are also two overlaying patterns here, the first of which is 1, 2, 3, 4, 5 and 6, with a progression up to sentence 6 but where sentence 7 is somewhat anomalous. The other pattern consists of sentences 4, 5, 6 and 7. Sentences 4 and 5 are similar in structure and both consist of 6 syllables. Sentence 6, textually cohesive with 4 and 5, has its own internal pattern, and explains why the *patients* in sentence 7 are *lively and darting and active*.

The world of the rich contrasts with the following paragraph and Miriam's life of toil, marked by a dramatic change in the tone and texture of the language, (contrary to William York Tindall's claim expressed on page 251). The room in which Miriam works is often unbearably cold, but in summer it is pleasant. Her experience of summer is imagined and remembered, her thoughts evoked through small details, contrasting with the lives of the wealthy in the previous paragraph:

All about her were open sunlit days that her summer could not bring, and that yet were hers as she moved amongst them; a leaf dropped in the hall, the sight of a summer dress, summer light coming through wide open windows took her out into them.

This illustrates the nature of memory in *Pilgrimage*, where the experience of remembering can be as vivid and as real as reality. The patients, who seem to be so significant in the opening paragraph, disappear from the chapter, and it is the sultry weather, the sweltering heat, of the end of the final sentence, which turns out to be the theme for the next few pages. The first paragraph, with its marked and markedly different style is one which "may be divorced from its fellows without losing everything of its power and of its meaning" (Richardson, 1990c [1939]: 426, as

quoted more fully on page 263). The innovative style employed here could not be sustained across the entire text but it creates a richly textured area of text.

The tiger stepping down his blue plaque

It is because these men *write* so well that it is a relief, from looking and enduring the clamour of the way things state themselves from several points of view simultaneously, to read their large superficial statements ("Revolving Lights" 3: 275).

In the extract discussed here, passage 5.2 (included in loose-leaf form in Appendix B), the presence of a single object in a room is described, and the attention paid in the writing to *the way things state themselves from several points of view simultaneously* is absolutely meticulous. The text is persistently ambiguous and different potential readings take up the major part of this discussion. It is the process of ambiguity - a significant resource of poetry in its suggestion of multiple possibilities - which makes this such an interesting paragraph and creates the intricate strategies of this brilliant piece of creative writing. According to Roman Jakobson:

Ambiguity is an intrinsic, inalienable character of any self-focused message, briefly, a corollary feature of poetry. Let us repeat with Empson (1947): 'The machinations of ambiguity are among the very roots of poetry' (Jakobson, 1992: 28).

I discuss in turn the linguistic structure of each graphic sentence, and the relation of each sentence to the paragraph as a whole.

The passage describes an ornament, or the effect of an ornament, and is the opening paragraph of chapter IV in "Revolving Lights". Miriam, after her delayed return from a holiday at the Wilson's, awaits Mr Hancock at the dental surgery. At the end of the previous chapter Miriam is still at the Wilson's and the fact that she has returned to London and to the dental surgery can be inferred by the reader if the reader remembers the ornament, *the tiger stepping down his blue plaque*, first introduced in "The Tunnel" (2: 50). That she is at the dental surgery is more explicitly signalled in the paragraph following the description of the ornament, where Mr Hancock's arrival is announced:

(1) The tiger stepping down his blue plaque. (2) The one thing in the room that nothing could influence. (3) All the other single beautiful things change. (4) They are beautiful, for a moment, again and again; giving out their expression, and presently frozen stiff, having no expression. (5) The blue plaque, intense fathomless eastern blue, the thick spiky grey-green sharply shaped leaves, going up for ever, the heavy striped beast for ever curving through, his great paw always newly set on the base of the plaque; inexhaustible, never looked at enough; always bringing the same joy. (6) If ever the memory of this room fades away, the blue plaque will remain.

Mr Hancock was coming upstairs. In a moment she would know whether any price had been paid; any invisible appointment irrevocably missed.

‘Good morning.’ The everyday tone. Not the tone of welcome after a holiday (“Revolving Lights” 3: 384).

As the conversation proceeds, it becomes clearer that Miriam had extended her holiday, pretending that her sister was ill. The extended holiday itself is then narrated in retrospect until Miriam is once again interrupted by Mr Hancock (*Mr Hancock’s showing-out bell sounded in the hall*, 3: 391). The tiger is not mentioned again. It is only the first paragraph which I discuss in detail, but a summary of the context of the paragraph illustrates both how it is read in the context of *Pilgrimage* and its suitability as a text to be analyzed in isolation. The paragraph is tightly cohesive, and is relevant to the immediate narrative situation because the tiger is in the room Miriam is sitting in waiting for Mr Hancock. Despite the significance afforded to the tiger in this paragraph, it simply disappears from the narrative. The paragraph can be read as a complete unit - a “single strip [which] may be divorced from its fellows without losing everything of its power and of its meaning”, without, indeed, losing very much at all. The carefully constructed text is a fine example of “the artistic prose of novelistic discourse” (Bakhtin, 1991: 266).

The finite verbs in the paragraph are in the present tense (although the first main clause is in sentence 3), indicating that the mode is direct thought. In the following paragraph the mode is free indirect thought as the tense is backshifted but the narrative remains in Miriam’s consciousness. The change from direct thought to free indirect thought marks a shift from Miriam’s musing on an object which is always there in the room to the immediate narrative situation, bringing Miriam, and the reader, into the narrative present. The mode of direct thought gives the

description a persistent immediacy, in keeping with the nature of the presence of the ornament, as I will show.

The opening (graphic) sentence of the paragraph and chapter, *The tiger stepping down his blue plaque*, consists of a single nominal group, and introduces the topic which is elaborated on throughout the paragraph. Its linguistic structure establishes an ambiguity which affects the ensuing text and sets up a pattern which is further developed. The head noun, *tiger*, is followed by an *-ing* clause, *stepping down his blue plaque*. The relation of this clause to the head noun can be read two ways. The *-ing* clause can be read as an attributive qualifier of the head noun, in which case it is participial, and specifies the tiger as being ‘the one which is stepping down his blue plaque’. On this reading, the *-ing* clause is a reduced relative clause, derived from a full relative clause through deletion of a *wh-* element and a form of *be* (*which* and *is*). But the *-ing* form can also be read as a verbal noun so that the emphasis is on the process:

participle:	‘what (or which tiger) does she miss?’
	‘the tiger stepping down his blue plaque’
verbal noun:	‘what does she miss (the tiger doing)?’
	‘the tiger stepping down his blue plaque’

The distinction between these two readings is illustrated by John Ross’s example (1972: 65):

Men *sharpening knives* were leering at us.

Men *sharpening knives* leer at us.

According to Ross, and I would agree, “intuitively, the italicized postnominal modifiers ... differ in meaning” (1972: 65). The different sources from which these *-ing* forms are likely to have originated are, again according to Ross (1972: 65):

Men *who were sharpening* knives were leering at us.

Men who sharpen knives leer at us.

In the first, original example (“Men *sharpening knives* were leering at us”), *sharpening* is a participle defining **which** men *were leering at us*. In the second (Men *sharpening knives* leer at us), *sharpening* is a verbal noun defining what it is

that men **do** that makes them *leer at us*. In the extract from *Pilgrimage*, the two readings poise the text between stasis and activity.¹⁰ Potential movement is evident throughout the paragraph. The tiger is represented as an animate being, as signalled by the use of the personal pronoun *his*, in the governed noun phrase *his blue plaque* (rather than *its*).

The second sentence, *The one thing in the room that nothing could influence*, also consists of a nominal group, which is slightly longer than the first. The context is widened, moving from the tiger to the room, although the tiger remains central. *The one thing in the room* elaborates on the previous sentence, but what it refers to, anaphorically, is ambiguous, because of the instability of the first sentence. *The one thing in the room* is either ‘the tiger stepping down his blue plaque’ or the activity, ‘the stepping down’, or even simply the *plaque*. *The one thing* is modified by the prepositional phrase *in the room*. Following this modification is a further modification, *that nothing could influence*, which modifies either *the one thing [in the room]* or simply *the room*. If it is *the room that nothing could influence*, which is the less likely possibility, then Mr Hancock’s room is ultimately unalterable. If it is the more likely possibility, *the one thing in the room that nothing could influence*, then everything except this one thing can be altered, and this reading is confirmed by sentence 3: *All the other single beautiful things change*. Exactly what does influence or change all these other things, however, is never confirmed.

The third sentence, *All the other single beautiful things change*, is the first main clause. What these *other single beautiful things* are is not made explicit here (although the other ornaments and pictures in the room are described where the tiger makes his first appearance some two volumes earlier, 2: 48-50). There is a development in structure from the first sentence, where there is only a non-finite verb form (*stepping*) to the second where there is a finite verb form but only within an embedded relative clause (*could*) to the third sentence where the finite verb *change* is part of a main clause. However, whilst a finite clause might be considered a more typical sentence there are several aspects of this clause which are unusual.

¹⁰ This poise between two possibilities is evocative of the balance between two readings arising from the context dependent distinction between the past tense and past participle in weak verbs, discussed on pages 48-51.

There is a change in the pattern of the nominal groups. In sentences 1 and 2 the head nouns are mainly postmodified, but all of the modification here is before the head noun *things*. And the premodification is distinctive because it is unusually long: *all the other single beautiful things*. Because *the one thing* referring to *the tiger stepping down the blue plaque* remains ambivalent as to whether the tiger or the process is being alluded to, *all the other single beautiful things* might also be objects or processes. Cohesive links are intricate and complex. *The tiger* is introduced, expanded on in relation to the room, contrasted to the other things in the room. *Single* is noticeably odd here. It seems strange to emphasize that the *things* are *single* when there is no reason to suspect that there is more than one of anything. *Single* possibly emphasizes the individuality of the other things, so that they are not lumped together, and so that the room and the things in it do not make a harmonious whole but a fragmented assortment of separate unrelated things.

The one thing of sentence 2 and *all the other single beautiful things* of sentence 3 are textually cohesive (they are contrastive). *Single* lexicalizes *the one*. Another link is the use of the verbs *influence* in sentence 2 and *change* in sentence 3. *Influence* is transitive, and the Range of the process is *the one thing in the room*. *The tiger stepping down his blue plaque*, however, cannot not be influenced. In *All the other single beautiful things change*, the verb *change* is used intransitively and *all the other single beautiful things* is what is affected by the process and also potentially the agent. There is another implication, arising from the parallels between these two sentences, and that is that the idea of influence is carried on to sentence 3, and that the *things change* because they are influenced.

Another level to the text is that this is not a description of things but rather Miriam's perception of all of these things. As I discussed in the chapter on metaphor, Miriam's surroundings are not independent of her perception of them; without Miriam's perceiving consciousness these things would not even exist. To Miriam, these things look different depending on how she feels, but somehow the tiger always looks the same. These are implications which are left to the reader to draw and many levels of meanings emerging from the text persist.

The fourth sentence, *They are beautiful, for a moment, again and again; giving out their expression, and presently frozen stiff, having no expression*, expands on the nature of the beauty of the other things in the room. Reading *They are beautiful*, I assume that this is a permanent feature, and that *they* (*all the other single beautiful things*) are always beautiful. However, as the sentence proceeds, it appears that they are beautiful sometimes: *for a moment, again and again*. How *these beautiful things* change and how their beauty either comes and goes or alters is then further elaborated (albeit implicitly) in the second part of the sentence: *giving out their expression, and presently frozen stiff, having no expression*. *Presently*, ‘and then, later’, can apply either singularly or repeatedly. *Giving out their expression* can be read as a non-finite clause dependent on *They are beautiful*. As such, being beautiful may be a result of the process either at this particular moment or generally; or, alternatively, the process may be a condition on which being beautiful depends. These different possibilities can be paraphrased as follows:

They are beautiful now because they are giving out their expression.
They are beautiful, for example when they give out their expression.
They are beautiful only when they give out their expression.

Depending on how *giving out their expression* is interpreted, being *frozen stiff, having no expression*, may or may not be a condition of beauty. *Giving* in *giving out their expression* is a material process, of which *they* is the implied agent. It is strange because it seems to be an on-going activity whereas ‘to give (out) an expression’, either facial or spoken, is usually swift or momentary. *Having no expression* can, strictly speaking, only be read as causal (‘because they have no expression’), but because *having* is parallel with *giving*, another reading of *having* as a participle, a form from which the verb *have* is restricted, is suggested here, the process of ‘having no expression’. There is something very odd going on here.

There is uncertainty as to what extent the participle *frozen* in *and presently frozen stiff* refers to a process and to what extent it is adjectival. *Frozen* either describes the state of the beautiful things or it describes something which happened to the beautiful things (in which case it might have been Miriam who looked at them differently rather than that they looked different). Either ‘the beautiful things froze’,

in which case it is the beautiful things which are affected and there is no agent, or 'something froze the beautiful things'. The degree to which Miriam's perception frames the description remains ambiguously suspended yet always potentially present.

In the fifth sentence there are once again no finite verbs, but there are several participial forms, so that any 'verbiness' is embedded: *The blue plaque, intense fathomless eastern blue, the thick spiky grey-green sharply shaped leaves, going up for ever, the heavy striped beast for ever curving through, his great paw always newly set on the base of the plaque; inexhaustible, never looked at enough; always bringing the same joy.* The first nominal group, *the blue plaque*, is followed by a list of epithets modifying *blue*: *the blue plaque, intense fathomless eastern blue*. These adjectives modify the colour *blue*, which might be an adjective ('the intense fathomless eastern blue plaque') or a noun. The colour seems to become more important than the plaque itself.

These two closely related phrases are followed by a heavily modified nominal group, *the thick spiky grey-green sharply shaped leaves*, in which, like the former, the adjectives are in a **phased** relationship. The adjectives are paired together phonetically by repetition of consonants: *thick spiky grey-green sharply shaped*. There is a visual pattern connecting the vowel graphs in the pairs of modifiers, and assonance (of /e/) between the third and the sixth words. This nominal group is closely related to the fourth phrase, the non-defining participial *-ing* clause, *going up for ever*. There is an ambivalence here, once again, between the active and the static. The leaves will, literally, always point upwards. Yet there is the potential also for movement. The leaves are actively *going up* (and maybe with the additional sense of drawing Miriam's eyes upwards).

This particular phrase is echoed in the postmodifier of the following nominal group: *the heavy striped beast for ever curving through*. There is, again, a phonetic pattern in the lexical choice with alliteration of /f/ and consonance of /v/ and assonance of /ε/, in *for ever heavy for ever curving*. This time the *-ing* clause is not separated from the noun by a comma, and can be read either as gerundial or participial and the potential for movement, or the appearance of movement, is

highlighted by the adverbial preceding the participle. Paradoxically, the adverbial *for ever* also highlights that the tiger will always be in the same position because it is only an ornament.

Similarly, *always newly set* in the following phrase is also paradoxical: *his great paw always newly set on the base of the plaque*. The past participle *set* is ambiguous. *Set* can relate either to an agent and what was done by the agent to the patient, or it can relate to a change of state in the patient. *Set* can be related either to the tiger as agent, the one who set his great paw upon the plaque, or it can relate simply to the fact that his paw is on the plaque. The tiger may be implied as an agent or may be irrelevant here. The potential of the tiger's agency remains uncertain. *Set* could also refer to a process in the construction of the ornament, in which case the participle relates to something which has been done to the tiger. The ornament exists in the text as various versions of Miriam's experience of it and the paradox of *always newly* draws out these various senses, possibly capturing a quality of renewing permanence. *Inexhaustible* and *never looked at enough* can refer either to the tiger or to Miriam's perception of the tiger. Miriam's centrality is integral to the passage yet never explicitly so.

There is a progressive development between sentences 1 and 3 in terms of conventional sentence structure. This development is significant with regard to the structure of the whole paragraph. From sentences 1 to 5 there is a continual increase in sentence length and complexity. Sentence 6, *If ever the memory of this room fades away, the blue plaque will remain*, is grammatical and complex, consisting of a concessive and a main clause, with no participial clauses. At the end of sentence 5, the presence of the narrator becomes more overt with *inexhaustible, never looked at enough* and *always bringing the same joy* implying the presence of an involved onlooker, and the present tense implies immediacy. In sentence 6, the effect of a tiger on an observer becomes even more overt. There is no explicit pronominal reference to Miriam. It is even *the memory* rather than *my* (or *her*) *memory*. The description of the effect of the tiger could be a description for a guide book.

This description of the tiger has marked similarities with the description of the ornament when Mr Hancock first shows it to Miriam:

From the brown paper wrappings emerged a large plaque of Oriental pottery. Mr Hancock manoeuvred it upright, holding it opposite to her on the floor, supported against his knees. 'There—what do you think of that?' he murmured bending over it. Miriam's eyes went from the veinings on his flushed forehead to the violent soft rich red and blue and dull green covering the huge concave disk from side to side. It appeared to represent a close thicket of palm fronds, thin flat fingers, superimposed and splaying out in all directions over the deep blue background. In the centre appeared the head and shoulders of an enormous tiger, coming sinuously forward, one great paw planted on the greenery near the foremost middle edge of the plaque ("The Tunnel" 2: 50).

The plaque *emerges* from the brown paper, rather than being brought out from the paper. The co-ordinated phrase *violent soft rich red and blue and dull green* (with the contradictory *violent - soft*) can be interpreted in various ways so that it is the *red* which is *violent soft* and *rich*, or the *red* and the *blue*. I initially read *red, blue* and *green* as adjectives modifying *covering*. However, *covering* turns out to be either a participle or verbal noun. Two other *-ing* forms are *splaying* and *coming*. The tiger's paw is *planted* on the greenery (rather than *set*). *Appeared* occurs twice, meaning the first time 'seemed' and the second time 'emerged'. The first occurrence influences the reading of the second so that the ambivalence between two positions, between the tiger seeming to move (and being static) and the tiger moving is a part of the description in "The Tunnel" just as it is in "Revolving Lights".

Nominal groups occurring as graphic sentences regularly have the effect of describing a situation as it *is*, existentially there before the eyes of the reader and the narrator.¹¹ Each sentence or phrase becomes the description of an aspect of the scene in front of us. This precedent is set by the first two sentences (in the extract from "Revolving Lights"): *The tiger stepping down his blue plaque. The one thing in the room that nothing could influence.* The reader is given, as it were, two facts about the scene. There is no means of reconstructing complete main clauses out of these phrases. The tiger stepping down his blue plaque could be read as the object of Miriam's gaze, 'She saw the tiger stepping down his blue plaque', or metaphorically as something which drew her attention: 'the tiger stepping down his blue plaque caught her eye.' Each of these examples makes the relation between the object and

¹¹ This quality of noun phrases first arose in the introductory chapter, on pages 46-7.

observer explicit and puts the description in a time scale, whereas the original version signals the presence of an image. With the appearance of the first main clause in sentence 3 (*all the other single beautiful things change*) the present tense is introduced. The present tense indicates that this is a passage of direct thought. Sentences 1 and 2 might then be read in retrospect as examples of direct thought yet they remain ambiguously suspended. Miriam can think of the blue plaque again and again and it will always be the same. The timelessness of the description is thus highly appropriate. She is looking at the blue plaque at a particular moment and is also remembering it again and again. The adverbs used in the paragraph all serve to support the timelessness of the memory of the blue plaque: *going up for ever; for ever curving through; always newly set; never looked at enough; always bringing the same joy*.

The timeless dreamy quality of the first paragraph contrasts strongly with the text which follows:

Mr Hancock was coming upstairs. In a moment she would know whether any price had been paid; any invisible appointment irrevocably missed.

‘Good morning.’ The everyday tone. Not the tone of welcome after a holiday.

There is a change from the simple present to the past progressive form. The reader is reminded that Miriam is at the dental practice, perhaps as Miriam herself is reminded, and interrupted from her reverie, and the narrative continues to realize Miriam’s thoughts in the free indirect mode.

The contrast highlights the effect of the noun phrases in the first paragraph as painting a picture of what is there and what it feels like to be there, and this kind of series of noun phrases without the framework of finite verbs is common in *Pilgrimage*. In the following description of Mag (a friend of Miriam’s in London), as Miriam goes into Mag’s flat for the first time, the scene is described as if it were a photograph, the picture in front of Miriam, frozen as she sees it upon entering, and this is an effect of the long series of noun phrases:

An eager face was turned towards her from a thicket of soft dull wavy hair. She gazed. The small slippered feet planted firmly high up against the

lintel, the sweep of the red dressing-gown, the black patch of the Mudie book with its yellow label, the small ringed hand upon it, the outflung arm and hand, the little wreath of smoke about the end of the freshly lit cigarette, the cup of coffee on the little table under the lamp, the dim shapes about the room lit by the flickering blaze. . . . ("The Tunnel" 2: 80).

In the list of noun phrases, running from *the small slippered feet planted firmly high up against the lintel* to *the dim shapes about the room lit by the flickering blaze*, the description of details is not random but moves from Mag's feet to her dressing gown, to her book, to her hands, to her cigarette and then outwards to the room. The scene is fixed in the moment in which it is described, and the immediacy of the scene immobilized in front of Miriam is an effect of the nominal groups which are not related to processes. The reader can infer that the images represented in the noun phrases are what Miriam *gazed* at. However, in *she gazed*, *gazed* is used intransitively, drawing attention to the process itself, and the potential pattern of anticipation afforded by *gazed* is not taken advantage of.¹² The process of looking, in *Pilgrimage*, becomes something different, as in the discussion of the word *glance* (on pages 186-8). Because the objects are not explicitly stated as being what Miriam observes, there is a sense in which they can be understood as more fundamentally representative of the scene. Any sense of verbiness in the scene relates to activities which have already been carried out, except for *the flickering blaze*. All the events took place, if you like, before the picture was taken. Furthermore they are all things done by Mag. Apart from the present participle *flickering* all the verb forms are past participles: *slippered*, *planted*, *sweep*, *ringed*, *outflung*, and *lit* (twice). There is also the de-verbal noun, *sweep*, in *the sweep of her red dressing-gown*.

The following two instances read, similarly, as if they are setting the scene, the reader is almost invited to imagine themselves in a particular situation, as if a stage director were telling them how to picture themselves there:

A little blue-lit street; lamps with large round globes, shedding moonlight; shadows, grey and black ("Revolving Lights" 3: 240).

¹² *Gazed* usually occurs with an adverbial complement. In *Collins Cobuild Dictionary of the English Language*, all uses of *gaze* are with an adjunct. In the OED, the modern use of *gaze* is "to look fixedly, intently, or deliberately at something" (and is therefore primarily transitive), while the early use is "to look vacantly or curiously about; also, to stare, open one's eyes" (intransitive). In the extract from *Pilgrimage*, *gazed* is intransitive but with the former rather than the latter sense.

A short by-street paved from side to side. Narrow house-fronts, and the endmost houses, hiding the passage that curved round into the further street, high enough to keep out of sight the neighbouring cubes of model dwellings and to leave, as principal feature in the upper air, the tower of St Pancras church. An old little street. A scrap of old London standing apart, between the Bloomsbury squares and the maze of streets towards the City ("The Trap" 3: 399).

Lesley Jeffries claims that "the abundance of minor sentences, particularly sentences containing only a noun phrase, is another manifestation of the timelessness of some feminist poetry" (1994: 27). Although she gives many examples of this technique being used by female poets, Jeffries does not show that it occurs more frequently here than in other contexts. (Simon Hoggart (1998) points to an altogether different result of this technique in another context, as I will discuss below on pages 297.) Although it is a technique put to effective use by Dorothy Richardson, I would not want to claim it for a description of a feminine sentence. The effect of the nominal groups here is immediacy, and the internal construction of the nominal groups creates language which can mean more than one thing, depending on the meaning a reader focuses on.

To keep life going to the last possible moment by every available means

According to the free indirect representation of Miriam's thoughts about *The Ambassadors* by Henry James, which she admired profoundly: *The deep attention demanded by this new way of statement was in itself a self-indulgence* ("The Trap" 3: 409). The third extract (passage 5.3 - a loose-leaf copy can be found in Appendix B) is one whose way of statement demands a deep attention.¹³ The particular construction or device which demands this attention is mid-branching.¹⁴ Layers of

¹³ *The deep attention demanded by this new way of statement was in itself a self-indulgence* ("The Trap" 3: 409).

¹⁴ The term "branching" is used in early transformational grammar "to refer to the hierarchy of elements in a sentence ... In particular, branching refers to the implicit or underlying complexity of dependency or embedding of some constructions" (Wales, 1989: 82). The term "is now often used to refer to complexity in the clause and sentence structure, and the placing of bound clauses in relation to the main clause" (Wales, 1989: 53). It is in the context of the position of phrases and subordinate

mid-branching complicate the progress of the text and allow discourses to be embedded within other discourses. From the text immediately preceding the extract I discuss here, Bluemel discusses two passages in which there are examples of extended mid-branching (1997: 108-9, 110). As she says of one passage: “to move from one dash to the next in the first sentence requires a suspension of meaning and breath that denaturalizes the process of reading as it demystifies the status of wealthy people” (Bluemel, 1997: 110). This is exactly what happens throughout passage 5.3, where the text is so complex and contrived that it is difficult to read, even impossible to read, if you have not already done so at least once. On the subject of the *The Ambassadors*, Richardson explained in a letter to Eleanor Phillips (more specifically than Miriam did in *Pilgrimage*) that

Your letter sent me to Pilgrimage to hunt up the passages about Henry James & find M.[iriam] almost beside herself in regard to The Ambassadors, to the building up of the early part, (the absence of direct narrative, of the handing out of information, descriptions of characters & so forth) the fascination of the leisurely meticulous meaning of the long sentences, with modifying parentheses neatly tucked inside them, instead of spilling over in the manner of afterthoughts (1995: 595).

It is the numerous “modifying parentheses” in passage 5.3 that demand the reader’s *deep attention*.

Extract 5.3 is from a chapter in “Dawn’s Left Hand” (the chapter discussed in the conclusion to chapter 2) where Miriam is at the dental surgery. Lord Wilderham, a patient of Mr Hancock’s, *would risk his life in the hunting field, in wild and lonely distant parts of the earth, but the slow elaborate torment of dental surgery had broken his spirit*. He cancels his appointment because he cannot face any more treatment, and this breaking of an appointment is *bought at the price of genuine moral discomfort*. The short interview with Lord Wilderham provokes a glimpse into the comfortable world of the very wealthy (as Miriam imagines it). He flees the pain of dental surgery (Miriam imagines) and the reminder, because his teeth are decaying, of his own mortality, so that as he *bowls gaily off down the street through the spring sunlight towards the world of flowered balconies and high grey houses*

clauses in relation to the main clause that Nash uses the term (1980), and I follow Nash in doing so, as I will explain in more detail presently.

beautiful within, he is no longer just one of the social elect, but also a pathetic fugitive:

(1) He had fled from cessation, and the sense, brought by those moments in the chair when publicly, in one's own hearing and that of another, one's hardest tissues, mysteriously stricken, are ground away, of bodily failure and ultimate dissolution. (2) From the witnessed, audible destruction that brings it so closely home. (3) Neglected teeth may be uncomfortable, sometimes agonising. (4) But they are a personal secret, easily forgotten in the long intervals.

(5) Everybody, nearly every single person in the western world, except some of the middle European rye-bread-eating peasantries, ravaged to some extent by dental caries. (6) And still doctors scarcely ever looked at patients' mouths. (7) And even dentists seemed to feel that all would be well if only the public and the medical profession could be awakened to the necessity for wholesale, regular dental treatment for everybody . . . school clinics. (8) Enlightened practical common-sense people, hygienists, and public health enthusiasts, pioneers, talking glibly and calmly about the great future, once they were set going, of school dental clinics, never hearing in the very word the cold metallic click of instruments, never imagining the second-rate men who would accept these poorly paid jobs and handle the scared children. (9) And even if they were all the equals of Mr Hancock and everybody were skilfully and gently treated. (10) What then? (11) It would make no difference to the truth: death attacking western civilization by the teeth.

(12) Civilization, she told herself going slowly upstairs, and the helpless, wild, unconscious shriek of a patient coming round from nitrous oxide in a downstairs surgery seemed to her the voice of the western world in its death-throes, depends upon the stability of molars. (13) No longer stable. (14) That is why dentistry, the despised and rejected amongst the healing arts, is a revelation where medicine is a blind. (15) Medicine chases symptoms, checks one disease and sees another increase. (16) Total result: nil. (17) Dental surgery treats symptoms that remain in place and do not change their form. (18) Is therefore in a position to recognise that treatment *does not cure*. (19) Civilization. (20) Disease. (21) And treatment growing all the time more and more elaborate. (22) Nightmare: increasing armies of doctors trained, and in honour bound, even if they themselves, to say nothing of the helplessly onlooking relatives, are revolted by the processes, to 'keep life going to the last possible moment by every available means,' and the fearful array, for ever increasing, of drugs and appliances that can drag the dying back to consciousness and torment ("Dawn's Left Hand" 4: 212-3)

The structure of the text in the extract corresponds to, and therefore supports and helps to establish, the theme of the text and an attitude towards that theme.

Fundamental to this passage are the devices used to keep clauses and groups *going to the last possible moment by every available means* and the different voices or modes employed in doing so. In explaining the particular kinds of extension going on in the passage, a useful concept is that of mid-branching as it is applied by Walter Nash in *Designs in Prose* (1980). Branching, according to Nash, usually involves “the placing of subordinate clauses in relationship to the principal clause”, and, perhaps less commonly, the placing of modifiers round the head of a group (1980: 111): “subordinate clauses can be left-branching from the stem of the main clause, or make a right branch, or be left- and right-branching, or even cleave the stem with a so-called mid-branch” (1980: 112).¹⁵ Because graphic sentences in *Pilgrimage* are often nominal groups rather than main clauses, branching is frequently at the level of modifiers in relation to groups.

Some examples of mid- left- and right-branching in the extract are given below, illustrating how these terms can be productively employed in relation to *Pilgrimage*:

- | | |
|--------------------|---|
| a) left-branching | <i>the helpless, wild, unconscious</i> shriek of a patient coming round from nitrous oxide in a downstairs surgery |
| b) mid-branching | That is why dentistry, <i>the despised and rejected amongst the healing arts</i> , is a revelation where medicine is a blind. |
| c) right-branching | the helpless, wild, unconscious shriek <i>of a patient coming round from nitrous oxide in a downstairs surgery</i> |

- a) The head of the nominal group, *shriek*, is preceded by a modifying group consisting of the definite article and three epithets, *the helpless, wild, unconscious*.
- b) The appositional noun phrase *the despised and rejected amongst the healing arts* postpones the predicate (an example of Sinclair’s concept of ‘Arrest’).
- c) The modifying group *of a patient coming round from nitrous oxide in a downstairs surgery* which follows the head noun *shriek* is right-branching.

¹⁵ Following Noam Chomsky (1961), George Miller distinguishes left-branching, right-branching and self-embedding constructions (1974: 90), discussing the difficulty of processing self-embedded constructions. I find it appropriate to use the term mid-branching rather than self-embedding as it allows for a direct comparison to be established between the different constructions.

Walter Nash points out that the length of left-branches is limited as the reader is forced “to bear in mind points of contributory information that accumulate as he works his way from branch to stem” (1980: 112). With right-branches, however, “there is a radical difference in the processing of information” (1980: 115), as the information does not have to be cumulatively stored. Instead, right-branches “track outwards from the stem” (1980: 114) and the information, although cumulative, does not have to be stored. Mid-branches are presumably subject to length restrictions in much the same way as left-branches. Whilst the information within a mid-branch need not necessarily be stored, the reader does need to store information about the interrupted structure. In the example I gave above, *That is why dentistry, the despised and rejected amongst the healing arts, is a revelation where medicine is a blind*, the grammatical subject *dentistry* predicts a predicate, so must be stored until the predicate is read.

The key pattern of branching in this extract is mid-branching. Throughout *Pilgrimage* the most prolific pattern might turn out to be right-branching, as illustrated by the passages discussed in the chapter on rhythm. Left branching does not really feature in this extract, nor in *Pilgrimage* as a whole, since sentences are so often graphic rather than grammatical that an adverbial phrase or dependent clause is not necessarily read as postponing a main clause. There are significant patterns of right-branching in the extract but they do not play as central a role in the shaping of the text. Right-branching is perhaps less noticeable because it “may seem more natural” (Nash, 1980: 114) than left-branching, and mid-branching is similarly contrived: “sentences may be **designedly** cleft by long interruptive (or suspensive mid-branches)” (Nash, 1980: 116, my emphasis). Mid-branching, according to Richard Cureton, combines the functions of left-branching, which “postpones the presentation of essential matter” and right-branching which “broadens and deepens the articulation of an essentially completed structure” (1992: 20). Mid-branches, as well as right-branches, are extremely contrived, although right-branches might seem to be, as Richardson puts it, “afterthoughts”. Mid-branching is a process in which predicting structures can be *easily forgotten in the long intervals* and mid- and right-

branching are processes by which sentences *keep going to the last possible moment by every available means*.

In the first paragraph of passage 5.3, there are several layers of mid-branching, and right-branching occurs unexpectedly across graphic sentences. Mid-branching is the main feature of the first sentence, where phrases or clauses interrupt other phrasal or clausal elements:

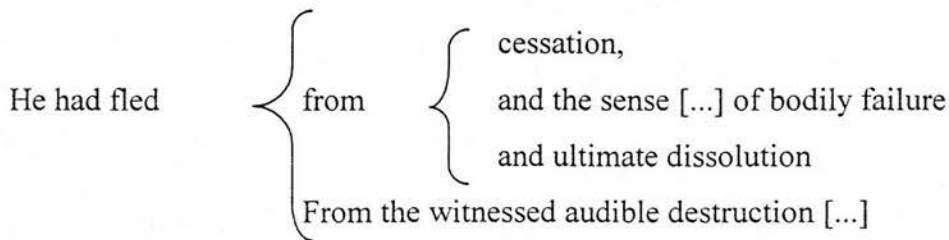
(1) He had fled from cessation, and the sense, brought by those moments in the chair when publicly, in one's own hearing and that of another, one's hardest tissues, mysteriously stricken, are ground away, of bodily failure and ultimate dissolution.

The main mid-branch in this sentence is within the nominal group *the sense [...]* of *bodily failure and ultimate dissolution*. The comma following *sense* indicates that the phrase is being interrupted. The mid-branching clause is a non-defining, non-finite relative clause, *brought by those moments in the chair [...]*. The *when* clause, *when [...] one's hardest tissues [...] are ground away*, is embedded in the relative clause and is therefore a part of the mid-branching clause. There are two mid-branching phrases in sequence within the *when* clause, *publicly, in one's own hearing and that of another*, and *mysteriously stricken*. The grammatical subject, *one's hardest tissues*, is postponed by the marked theme *publicly*. *In one's own hearing and that of another* explains *publicly* and is itself extended as it includes two co-ordinated phrases. *That of another* is an inversion of *one's own hearing*. *That* refers anaphorically to *hearing* and *of another* contrasts with *one's own*. *Mysteriously stricken* is a non-finite relative clause remnant arresting the predicate *are ground away*. Finally, the prepositional phrasal complement, *of bodily failure and ultimate dissolution, easily forgotten in the long interval*, is reached. Here too the structure involves right-branching, or listing, with the co-ordinated noun phrase *bodily failure and ultimate dissolution*. *Failure* and *dissolution* are both derived nominals modified by a single epithet, and each has the same syllabic rhythm. The extent of the mid-branching and embedding is illustrated graphically in the following diagram:

the sense,
 brought by those moments in the chair
 when
 publicly,
 in { one's own hearing
 and that of another

 one's hardest tissues,
 mysteriously stricken,
 are ground away,
 of { bodily failure
 and ultimate dissolution

This extensive Arrest emphasizes the sense of completion achieved by the final complement, making all the more unexpected the right-branching extension in the following sentence: (2) *From the witnessed, audible destruction that brings it so closely home*. This phrase is appositional to *from cessation*, as the following diagram illustrates (as well as an alternative possible interpretation of the relation of *and ultimate dissolution* to other nominal groups):



The appositional elaboration *from the witnessed audible destruction that brings it so closely home* is textually cohesive with the previous sentence, summarizing, or reiterating, the idea of *publicly, in one's own hearing and that of another*. It has various possible referents. It might refer to the immediately preceding *ultimate dissolution* or to *the sense [...] of bodily failure and ultimate dissolution*. Alternatively, it refers to *the cessation*. Rather than referring anaphorically to any one particular nominal group, it may refer to the sense of death which has been building up even prior to this extract:

she saw his pleasant life, saw its coming weeks, the best and brightest of the spring season, broken up by appointments to sit every few days for an

indefinite time enduring discomfort and sometimes acute pain, and facing the intimate reminder that the body doesn't last, facing and feeling the certainty of death (4: 211).

And in the text immediately preceding the extract quoted here:

Behind the merrily jingling hansom ran the shadow of death. Easily forgotten in the midst of the secure profane gaiety of wealthy social life, where it is possible even for weaklings and the timid to lose and identify themselves with the group and draw from it daily a dose of vicarious strength; but always there (4: 212).

It, in the witnessed, audible destruction that brings it so closely home, could very easily refer back to *the shadow of death* in this second example. *Easily forgotten* [...] continues the nominal group which seemed to be completed in the previous sentence. *But always there* is once again a continuation of a structure whose apparent completion is a result of the lengthy postmodifier and non-defining relative clause which separate *easily forgotten* from *but always there*, so that *the shadow of death* is perhaps forgotten by the reader, as it is by the patient, if the reader becomes absorbed in reading about the social life the dental patient is absorbed in.

Easily forgotten is echoed again in the final part of the first paragraph in the extract: (3) *Neglected teeth may be uncomfortable, sometimes agonizing*. (4) *But they are a personal secret, easily forgotten in the long intervals*. *Neglected teeth*, like the *shadow of death*, are *easily forgotten*, and this can be either deliberate or involuntary. The two clauses of sentences three and four are paratactically related. The *may be* of sentence 3 predicts the *but* of sentence 4, and the interruption caused by the full stop gives the predicted clause added emphasis. Miriam triumphantly delivers her explanation of Lord Wilderham's behaviour. It is this kind of device, allowing Miriam to impart her ideas with a flourish, which allows a faint hint of irony or even humour to creep in.

The analogy between death and tooth decay is expanded towards the end of the second paragraph where dental caries, or the instability of the molar, is seen as a threat to western civilization itself. The irony and humour continues to emerge through the contrived style of the language. The humour of the passage, despite the serious nature of the subject, and it is something very serious to Miriam, is what

makes it lively rather than dull. The text is double voiced. There is humour in the very form of the language, as Bluemel also observes of an extract from *Pilgrimage* which ends with the paragraph with which I begin: “this is a funny passage, in the sense that it light-heartedly shows Miriam enjoying her foray into the lives of the rich and famous, but also in the sense that it trips us up with syntactical convolutions” (1997: 110).

There is a shift, in the second paragraph, from the vulnerability of the English upper classes to the vulnerability of (European) humanity:

(5) Everybody, nearly every single person in the western world, except some of the middle European rye-bread-eating peasantries, ravaged to some extent by dental caries. (6) And still doctors scarcely ever looked at patients’ mouths. (7) And even dentists seemed to feel that all would be well if only the public and the medical profession could be awakened to the necessity for wholesale, regular dental treatment for everybody . . . school clinics.

Sentence 5 consists of a nominal group which describes an existing state of affairs: *Everybody [...] ravaged to some extent by dental caries*. The non-finite relative clause is arrested by two elaborating appositional phrases which both modify the sweeping generalization *everybody*, and with the second modifying the first. Sentence 6, beginning with *and still*, and sentence 7, beginning with *and even dentists*, can be said to branch right from sentence 5. The mode has changed from the interior monologue of the end of the first paragraph to free indirect discourse, as the finite verbs are now in the past tense. Although *and still doctors* and *and even dentists*, with the nouns both the subjects of main clauses, are structurally similar, the second has a far more complex predicate. The complement of *seemed* is the infinitive clause *to feel [...]* whose complement is the embedded finite clause *that all would be well*. Embedded in that finite clause is the concessive clause *if only the public and the medical profession could be awakened to the necessity for wholesale, regular dental treatment for everybody . . . school clinics*.

The head noun phrase complex in the following sentence is a list of nominals which can be read in various different ways:

(8) Enlightened practical common-sense people, hygienists, and public health enthusiasts, pioneers, talking glibly and calmly about the great future, once they were set going, of school dental clinics, never hearing in the very word the cold metallic click of instruments, never imagining the second-rate men who would accept these poorly paid jobs and handle the scared children.

It can be read as a straightforward list, in which case *hygienists, and public health enthusiasts, pioneers* are not included under *enlightened practical common-sense people*. Or, *hygienists, and public health enthusiasts, pioneers* elaborates the category *enlightened practical common-sense people*. Alternatively, *hygienists* and *pioneers* can be read as elaborating the nominal they follow so that there are two co-ordinated complex nominal groups:

Enlightened practical common-sense people, hygienists,
and public health enthusiasts, pioneers,

Other co-ordinated groups in the sentence (this is also a pattern throughout the extract, being a useful rhetorical feature) are *glibly and calmly* and *accept these poorly paid jobs and handle the scared children*. Another right-branching sequence is formed by the three non-finite appositional clauses: *talking glibly [...]*, *never hearing [...]*, *never imagining [...]*. Interpretation of this sentence is assisted by the “orderly fashion” in which the branches are constructed.¹⁶ The three dependent clauses are all *-ing* clauses. The second and third clauses elaborate on the first and are both introduced by the negative adverbial *never*. It is the final clause which is, typically, the longest, and within which is the defining relative clause *who would accept these [...]*. There is also an example in this sentence of the mid-branching so characteristic of this passage, *once they were set going*, which postpones the *of*-phrase predicted by *future*. Although *talking about the future* is possible, where a complement can be inferred from the context, the *future of [...]* is more likely. *They*, in *once they were set going*, is cataphoric so also predicts something. There is however, a sense in which *future* can be understood as referring to the future which has been hinted at throughout the extract so far, dental caries and death awaiting

¹⁶ Walter Nash points out that “the tendency of the right branch to twine into thickets of reference ... can be countered if right branches are constructed in such an orderly fashion (through parallels, recursions, etc.) that digressions are properly monitored” (1990: 115).

everyone. In this case, *future* does not predict anything, and *they* in *once they were set going* refers back to the *hygienists and public health enthusiasts*. *Of school dental clinics* signals that the unit was not complete and that the intervening phrase is mid-branching rather than right-branching. This discussion of cohesion in sentence 8, and in the passage generally, demonstrates the complexity or multi-faceted nature of cohesion in *Pilgrimage*, and the considerable care and skill which must have been involved in the composition of the text.

Sentence 9, beginning with *and even if* (echoing *and even dentists* of sentence 7) is again a continuation, branching right from sentence 8:

(9) And even if they were all the equals of Mr Hancock and everybody were skilfully and gently treated. (10) What then? (11) It would make no difference to the truth: death attacking western civilization by the teeth.

And even if they were all the equals of Mr Hancock implies a comparison with the previous sentence, and the object of the comparison can only be inferred, that all these people listed in sentence 8 are not the equals of Mr Hancock, confirming what analysis of the sentence structure seemed to indicate. The hypotactic clause *and even if* [...] can be read as left-branching as it predicts and postpones a main clause. The punctuation dividing sentences 9 and 10 effects an Arrest and *What then?* might appear to be the predicted element. However, sentence 11 consists of a main clause which can be read as the clause on which *and even if* [...] is dependent. In this case *What then?* either arrests this predicted main clause or can be read as equivalent to sentence 11, forming a list of two possibilities. *Death attacking western civilization by the teeth* is an elaboration of *the truth* and introduces the theme to be taken up in the next paragraph, civilization and teeth.

The narrative mode changes to direct thought, with psycho-narration in the intervening text:

(12) Civilization, she told herself going slowly upstairs, and the helpless, wild, unconscious shriek of a patient coming round from nitrous oxide in a downstairs surgery seemed to her the voice of the western world in its death-throes, depends upon the stability of molars. (13) No longer stable.

The clause in the direct mode, *civilization [...] depends upon the stability of molars*, is arrested by the mid-branching reporting clause *she told herself going slowly upstairs*, and by the psycho-narration, *and the helpless [...]*. Miriam's discourse is embedded in the text, but Miriam's discourse, here, surrounds the narrator's discourse. The expectation that what is being reported as direct thought will be completed at some point is such that one is tempted - indeed bound - to think that *and the helpless, wild [...]* is the continuation of that thought until *seemed to her* indicates that this clause further postpones the completion of the direct thought. The concise main clause *civilization [...] depends upon the stability of molars* is the opening line of the 'speech' of the third paragraph.¹⁷ The mid-branching clauses are like another voice, the voice of the previous paragraph.

This interrupting clause takes advantage of various opportunities for expansion. The nominal group which is the grammatical subject of the clause is *the helpless, wild, unconscious shriek of a patient coming round from nitrous oxide in a downstairs surgery*. The head noun *shriek* is modified by three epithets, and postmodified by the prepositional phrase *of a patient*, further developed with the embedded non-finite relative clause *coming round from nitrous oxide*. *Coming round* can be read as either participial or gerundial. The Range of the process, *from nitrous oxide*, is an optional element. *In a downstairs surgery* is circumstantial to the process. The complement of the finite verb *seemed* is *the voice of the western world in its death-throes*. Once again, the head noun *voice* is postmodified by a prepositional phrase, *of the western world*, and *the voice of the western world* is modified by *in its death-throes*.

The predication *depends on the stability of molars*, which has been so long awaited, is given a great deal of emphasis, and the weight given to this statement is mock-dramatic. The sentence which follows, *No longer stable*, is ambiguous as it modifies either *civilization* or *molars*, and this confusion between the two links the two different concepts, highlighting the importance of teeth and the fragility of

¹⁷ Whilst there is a lighthearted tone to the passage, this seems to have been a theme about which Richardson was quite serious and the passage from "Dawn's Left Hand" is developed from Richardson's earlier writings for the *Dental Record* (1913) where "the two central pillars of Richardson's argument about the association of teeth and death, [are] that disease cannot be cured and that the decay of the molar prefigures the end of civilized life" (Blumel, 1997: 149).

civilization. Sentence 13, without a finite verb, could represent a change in mode to free indirect discourse or the continuation of the direct thought of the previous sentence. In sentence 14, however, the present tense signals that this is interior monologue (I use the distinction between direct thought and interior monologue here to emphasize the difference between the neat, tagged direct thought of sentence 12 and the continuous, uninterrupted interior monologue of the rest of the paragraph).

The text becomes distinctly speech-like, and is full of rhetorical devices:

(14) That is why dentistry, the despised and rejected amongst the healing arts, is a revelation where medicine is a blind. (15) Medicine chases symptoms, checks one disease and sees another increase. (16) Total result: nil. (17) Dental surgery treats symptoms that remain in place and do not change their form. (18) Is therefore in a position to recognise that treatment *does not cure*.

The mid-branching appositional group arresting the predicate of *dentistry* in sentence 14 is *the despised and rejected amongst the healing arts*, where the two derived nominals *the despised and rejected* are typical of a rhetorical style and *the healing arts* is an archaic expression. There is structural parallelism also in *dentistry [...] is a revelation* and *medicine is a blind*, where the repetition of structure corresponds with the contrasting of ideas, and there is a strange antonymy between *revelation* and *blind*. Further parallelism occurs in *Medicine chases symptoms, checks one disease and sees another increase* and *Dental surgery treats symptoms that remain in place and do not change their form*. *Is therefore in a position to recognize that treatment does not cure*. *Medicine* is the Agent of three processes *chases*, *checks* and *sees* (and the effect of these processes is *Total result: nil*). *Dental surgery* is the grammatical subject of *treats* [...], and, in the following sentence, *Is* [...]. Because the predicate introduced by *Is* is separated from the subject by a full stop, this right-branching second predicate is unexpected. The italicization of *does not cure* emphasizes the ‘speech’ quality of the text. Both *medicine* and *dental surgery* are metonymies, in this context for what doctors and dentists do, collectively and as individuals.

Miriam continues to describe the status quo in the following three sentences (and in fact until the end of the paragraph) in sentences which consist entirely of nominal groups.

(19) Civilization. (20) Disease. (21) And treatment growing all the time more and more elaborate.

In sentences 19-21 she states three things which exist, without making explicit whatever it is about these things that is relevant or important here (the *-ing* form in sentence 21 is either a participle or a verbal noun). Guardian columnist Simon Hoggart has observed a lack, in Tony Blair's speech style, of finite verbs, and notes that this "disease", which is "wiping out millions of verbs", is spreading to other politicians (1998: 2). Hoggart claims that "a sentence without a verb cannot impart information; it can only establish a mood, a vague sense of aspiration or general air of unhappiness". One of the examples Hoggart gives is from a speech made by the Social Secretary Alistair Darling to the Fabian Society:

'Poor health. Increased crime. Alienation,' Mr Darling said, giving us all the collywobbles.

'To focus on what people can do. Not to look at what they can't . . . work for those who can. Security for those who cannot,' he said. 'Principled reform. Practical solutions,' giving us all a sense of mad optimism.

Reading this stuff is like trying to catch a fish with your bare hands (1998: 2).

This brilliantly perceptive description of the effects of the absence of finite verbs throws some light on the impressions or senses of things that Richardson creates. *Civilization. Disease. And treatment growing all the time more and more elaborate* has a very similar effect. The significant difference, however, is the context, so that the result of this style in *Pilgrimage* is a positive one; the reader is given senses or impressions of things in order to experience Miriam's sense or impression of the world around her, and the lack of explicit connections allows the reader to infer various possibilities. Where in political rhetoric this style disguises the absence of an intention or promise to do something, in *Pilgrimage* it is a very productive way of creating effects. Miriam, in this somewhat frantic passage, is "trying to give us all the collywobbles" and the irony lies in the over-extension of the effect of dental caries on civilization, and the flourishing rhetorical style employed in doing so.

In the final sentence of the extract many of the forms which are used earlier are repeated so that the sentence is highly effective as a conclusion.

(22) Nightmare: increasing armies of doctors trained, and in honour bound, even if they themselves, to say nothing of the helplessly onlooking relatives, are revolted by the processes, to 'keep life going to the last possible moment by every available means,' and the fearful array, for ever increasing, of drugs and appliances that can drag the dying back to consciousness and torment.

The basic structure of the sentence, where a single noun is followed by a colon, has been used twice already, in *the truth: death attacking western civilization by the teeth*, and *total result: nil*. Stating what the truth is, what the result is, and what the nightmare is, as nominal groups implies that this is not just what Miriam thinks the situation is, but that this **is** the situation. The main nominal group following the colon consists of two conjoined nominal groups, the first of which is: *increasing armies of doctors trained [...] to 'keep life going to the last possible moment by every available means'*. The complement (*to keep life going to the last possible moment by every available means*) of the non-finite relative clause *trained, and in honour bound* is arrested by a lengthy mid-branching dependent clause, *even if they themselves [...] are revolted by the processes*. This concessive clause also predicts that something else will follow as there is no indication here of what those processes are. The mid-branching non-finite clause which arrests the predicate in the concessive clause also hints of terrible things to come: *to say nothing of the helplessly onlooking relatives* (which is to say something of the relatives, that they are probably even more revolted).

The second nominal group, *the fearful array [...] of drugs and appliances that can drag the dying back to consciousness and torment*, also involves mid- and right-branching. *For ever increasing* interrupts the nominal group *array [...] of drugs and appliances*. *Drugs and appliances* and *consciousness and torment* are both lists. *And the fearful array* is part of the list begun by *increasing armies of doctors*, but there is also a possibility of it being read as a conjunct of *the processes* in *revolted by the processes*, so that they are 'revolted by the processes and the fearful array of drugs and appliances'.

After this passage the mode again becomes one of narration: *The ancient crack, where London grime had collected, in the jamb of the glass door of her room confirmed her gloomy reflections and challenged the skylit brightness upon which the door opened.* The concluding final sentence discussed above is not just the conclusion to the paragraph but to the entire discussion on the nature of medicine and dentistry. The tone of the passage with its double-voicing and layers of embedding contrasts with the surrounding text, thus establishing variation and interest and avoiding Tindall's ridiculous charge that the text is "monotonous and aesthetically unsatisfying" (1956: 195).

Style in *Pilgrimage*

In conversation anyone attempting to describe Miss Richardson's methods and style would soon be reduced to a 'well, you know what I mean' ("Novels of the week", 1938: 799).

These detailed analyses of three passages from *Pilgrimage* demonstrate how innovative and carefully constructed the text of *Pilgrimage* is. Indeed, the language can even be described, at times, as poetic in its concentrated use of linguistic devices. The three central chapters of the thesis likewise demonstrate Dorothy Richardson's remarkable abilities as a creative writer, but also draw out some of the characterizing features of the text. The end result is not a complete picture of style in *Pilgrimage*, but, rather, an indication of some of the diverse linguistic sources actively involved in the text and the readings it prompts. The text itself continues to yield new readings every time I encounter any part of it, suggesting further ways of developing each of these three fields as well as other possible areas of study. Sometimes it can be difficult, if not impossible, to encounter even a short poem as a single text, where the language is complex and offers different readings, and with a novel as diverse and as long as *Pilgrimage* is, and where the language often suggests multiple readings, it is difficult to encounter enough of the text at once. *Pilgrimage* is a remarkable sample of creative writing and a brilliant demonstration of what language can do - the challenge for stylistics to discover and learn from the sources and

techniques of its diverse effects is endless. To return to an idea expressed in the introductory chapter (on page 51), textual analysis is a means of trying to understand “technique, or the craft of writing” (Toolan, 1998: ix).

Dorothy Richardson was evidently highly aware of style, and wrote her books *knowing all about style*, whatever she might have had Miriam think about men and writing:

but if books were written like that, sitting down and doing it cleverly and knowing just what you were doing, and just how somebody else had done it, there was something wrong, some mannish cleverness that was only half right. To write books, knowing all about style, would be to become like a man. Women who wrote books and learned these things would be absurd and would make men absurd (“The Tunnel” 2: 131).

However, even where the style of the language is highly developed, even extremely contrived, I never feel that she is simply showing off what Richard Aldington in a review of 1920 called her “almost fabulous virtuosity”. May Sinclair was aware of Richardson’s highly developed method, recognizing the significance of form in *Pilgrimage*:

By imposing very strict limitations on herself she [Richardson] has brought her art, her method, to a high pitch of perfection, so that her form seems to be newer than it perhaps is. She herself is unaware of the perfection of her method. She would probably deny that she has written with any deliberate method at all (1990 [1918]: 443).

The language of *Pilgrimage* can, at times, especially in the later books, be highly demanding. In fact, in the terms that Miriam comments on Henry James’s method: *the deep attention demanded by this new way of statement [is] in itself a self-indulgence* (“The Trap” 3: 409). An example of this kind of demanding language in “Dimple Hill” is the following:

Outside her door, launched on the journey from her own world established in the room she had just left, to breakfast downstairs at the centre of the universe, she hesitated, remembering the window opposite the door whose knob was still in her hand. While she had hurtled from point to point, hoping not to be discourteously late for the very early meal, wondering whether the two Roscorlas took it in a silence that would deepen, by enabling it to be shared, the heavenly morning stillness, this window had

let in brilliant light telling of a fine day. Last night's silent friends, the ivy-leaves framing the sill, she had remarked again and again in passing to and fro, but of the wide view she had been aware only as a glimpse of flat, rain-silvered pastures sunned to gold ("Dimple Hill" 4: 437).

The frequent lengthy parentheses and the misleading syntax demand intense concentration from the reader and a willingness to read and re-read. Some instances of parentheses and right-branching clauses in the first and second sentences are indicated below:

Outside her door, [launched on the journey from her own world established in the room she had just left, to breakfast downstairs at the centre of the universe,] she hesitated, [remembering the window opposite the door whose knob was still in her hand].

While she had hurtled from point to point, [hoping not to be discourteously late for the very early meal], [wondering whether the two Roscorlas took it in a silence that would deepen, [by enabling it to be shared,] the heavenly morning stillness,] this window had let in brilliant light telling of a fine day.

In the third and final sentence, the opening noun phrase is misleading. I initially read this phrase - *Last night's silent friends, the ivy-leaves framing the sill*, - in relation to the main clause that follows it, as direct thought or interior monologue, anticipating a predicate following *she had remarked*. I read *remarked* in the sense of 'she observed to herself', so that the completed structure might have been something like: 'Last night's silent friends, the ivy-leaves framing the sill, she had remarked, were a strange comfort'. However, the pair of appositional noun phrases has to be re-read as the markedly topicalized Range of the process *remarked*, where the sense of the verb is 'saw' or 'noticed'. The text regularly demands to be re-read, as show in the discussion of pronouns (on pages 181), where the referent of *she* is deliberately confusing, and the re-reading of *realized* as intransitive rather than transitive (page 230-1).

The language of *Pilgrimage* is not always linguistically challenging, in fact, especially in the earlier books, it is not, on the surface, particularly radical. The

language becomes increasingly complex as the novel progresses.¹⁸ Richardson's use of language can be brilliantly succinct and very subtly subversive. "The mere 'word-painting'" as May Sinclair comments, "is masterful" (1990 [1918]: 444). Sinclair refers to a passage from "Pointed Roofs" in which the girls at the school, seated round the tea-table, are described:

It looks easy enough to 'do' until you try it. There are thirteen figures at that table, and each is drawn with the first few strokes, and so well that you see them all and never afterwards can you mistake or confuse them (1990: 444).

Characters are vividly described often in very few words, as in the following description of Mr and Mrs Kronen (contradicting once again the claim that there is no irony or humour in *Pilgrimage*, see page 68-9):

Mr and Mrs Kronen looked like brother and sister—only that she said South Africa as if it were a phrase in a tragic recitative from an oratorio and he as if it were something he had behind him that gave him a sort of advantage over every one ("Honeycomb" 1: 401).

The extending phrase, following the dash, describes the difference between Mr and Mrs Kronen, the main clause having expressed the similarity. In the main clause there are two co-ordinated phrases, *Mr and Mrs Kronen*, and *brother and sister*, and the statement is fairly banal, accentuating the implications of the two co-ordinated clauses following the dash, with their masterly tonal description carried by two highly cultured similes that nevertheless seem to stand as descriptively very concrete and direct. Mr and Mrs Kronen are reversed in this right-branching phrase, possibly because the clause involving Mrs Kronen is shorter and so comes first. There is a parallelism between these two clauses, where Mrs Kronen is the subject of the first and Mr Kronen is the subject of the second. The predicate of both clauses is *said South Africa*, although this is ellipped from the second clause. What differs is the circumstance of manner. And this is exactly the difference between Mr and Mrs

¹⁸ A contemporary reviewer of *Pilgrimage* laments the expansion of Miriam's world and the alleged deterioration of her style: "Miss Richardson's observation becomes less sharp in the later chapters of the novel, or her method of presenting it more diffuse and rambling, conceivably because Miriam's life enlarges too much and now includes the suffragette movement and men" ("Novels of the week", 1938: 799).

Kronen. They appear to be the same - they look similar and they do similar things (they both talk about South Africa). What is different is the way they do it, and this characterizes the gender difference. Perhaps it would be unladylike for Mrs Kronen to talk about South Africa with enthusiasm, and talking about it *as if it were a phrase in a tragic recitative from an oratorio* implies that she spoke about it in very proper language and illustrates the attitude towards it she has affected (or perhaps genuinely has). Mr Kronen, however, can use South Africa to illustrate his bravery and his adventurous spirit. The way he talks about it, in colloquial terms, *as if it were something he had behind him that gave him a sort of advantage over every one* is also implied. This single sentence brilliantly, and very compactly, characterizes Mr and Mrs Kronen.

It is the style of the language which shapes the consciousness of Miriam Henderson, and the language had to be able to represent the rich confusion of her conscious mind. As William Tindall (for once with accuracy) suggests:

Thoughts, feeling, images from the sense, and the endless, inexplicable irrelevancies that constitute waking life and complicate it by pursuing several simultaneous courses - in short, the buzzing blooming confusion described by Bergson and William James as our immediate reality - became her material, and fidelity to this rich confusion provided her technique (1956: 194).

The language or the "technique" which developed in the pursuit of representing what it is like to be is at times poetic, lyrical, ambiguous and clear.¹⁹ *Pilgrimage* is an enormous experiment in which significant artistic patterns are developed, and the result is many things - as Olive Heseltine described "The Tunnel": "shapeless, trivial, pointless, boring, beautiful, curious, profound. And above all absorbing" (1919: 565). Miriam cannot be described - *You can only describe her by the original contents of her mind.*²⁰ And the original contents of her mind are represented

¹⁹ This result is, I find, enormously encouraging, and not pessimistic, despite Marion Shaw's suggestion that: "The more experimental work of the 'new' literary feminists - Richardson, Rhys, Lehmann, for instance - seems invariably pessimistic in its depiction of heroines who are vulnerable, dependent, forsaken and self-absorbed" (Marion Shaw, 1986: 189).

²⁰ *To call Eleanor an adventuress does not describe her. You can only describe her by the original contents of her mind. Her own images; what she sees and thinks* ("Revolving Lights" 3: 285).

through metaphor, through multiple layers of discourses and in the rhythm of the language.

Appendix A

The *Pilgrimage* Manuscripts

In this synoptic appendix I will survey some of the revisions Dorothy Richardson made between the manuscripts of *Pilgrimage* and the printed text. These revisions support some of the claims or suggestions I have made throughout my thesis. The survey undertaken here is brief and summary. Although the manuscripts of only three books from the *Pilgrimage* sequence of thirteen books survive - "Pointed Roofs", "Dawn's Left Hand" and parts of "Dimple Hill" - a comprehensive study of the revisions to the manuscripts would still be an enormous undertaking in its own right. Anything more than the suggestive survey attempted here would fall outside the confines of a study such as this. Whilst close study of the manuscripts would undoubtedly provide additional insight into the process of constructing *Pilgrimage*, this is not the focus of my study. My interest is in the linguistic forms, and the potential effects of those linguistic forms, which a reader of *Pilgrimage* will encounter, precisely in terms of text that is available to readers today (the *Virago* edition). In this context, the discussion of revisions in a corroboratory way is relevant but the discussion of the revisions *per se* would not be. Detailed analysis of the manuscripts would not be central to my arguments, but it is nevertheless interesting and relevant to note any indications in the manuscripts of the process of formulating aspects of style which consolidate my own analysis of the printed text. Finally, a full-length study of the revisions to the manuscripts has already been broached by Kelly Barratt St-Jacques in her unpublished PhD thesis "'But who was *there* to describe her?': The Manuscripts of Dorothy M. Richardson's *Pilgrimage*" (1991).

Barratt St-Jacques studies the three surviving manuscripts in detail, and the major part of her thesis consists of discussing systematic adjustments Richardson made to the manuscripts. These adjustments relate to the development of Miriam as a fictional character and to the problem of narrative point of view. Barratt St-Jacques also discusses a large number of minor corrections, such as mis-prints potentially arising from mis-readings of the manuscripts. It is her discussion of apparently

systematic corrections in passages from the three manuscripts, illustrated with sometimes lengthy extracts from the manuscripts, which provides the material relevant to my own work.

I will briefly outline what seem to be some of the most appropriate and relevant points arising from Barratt St-Jacques's own discussion and from the extracts from the manuscripts included in her thesis. As I have not consulted the manuscripts myself, I am aware that my observations are not necessarily representative of the text as a whole. However, I am able to set what I observe from the manuscripts beside what I have already established with regard to style in the printed text (I may say that I did not examine Barratt St-Jacques's thesis until my own was very well advanced). Furthermore, Barratt St-Jacques's conclusions are not always sufficiently supported by what she supplies as evidence. Her conclusions seem to be drawn from manuscripts in varying degrees of completion. The opening of the manuscript of "Pointed Roofs", which I will discuss below, is in note form rather than continuous prose, and I do not think that it is appropriate to make a straightforwardly qualitative assessment of any progression from these notes to the printed text.

The manuscripts (even as examined by Barratt St-Jacques) do, however, provide clear - and important - evidence that the text of *Pilgrimage* is not simply Richardson's spontaneous outpouring of her own experiences but a carefully developed literary fiction. That the text does have a form, an aesthetic design, and is carefully constructed is bound to be evident to any careful reader, although this has not always been sufficiently recognized in academic criticism (as I discuss in the introduction, the alleged lack of form is a common complaint amongst critics). Furthermore, Miriam is developed as a fictional character in the progression between manuscript and printed text, not to disguise Richardson's identity but in order to ensure the success of *Pilgrimage* as a novel, which is dependent on Miriam's credibility as a fictional character. This being so, perhaps most relevant to my thesis are Barratt St-Jacques's observations of the strategies by which the focalization of the novel is established as being almost entirely Miriam's, so that the role of the narrator is minimalized and reduced to ensuring that the text remains cohesive.

(i) The elimination of explicit references to Miriam

Barratt St-Jacques claims that the purpose of various revisions was to ensure “that the reader would see Miriam only as she could see herself” (1991: 32). One arrangement by which this was achieved was through the elimination of verbs of perception, and of explicit references to Miriam as the perceiver. Two examples from the manuscript and text of “Pointed Roofs” (from Barratt St-Jacques, 1991: 35) are:¹

Manuscript	Printed text
She perceived that it was the stained glass windows that made the Schloss Kirche so dark.	It was the stained-glass windows that made the Schloss Kirche so dark (1: 76).
She felt the length of the long room its curtained recesses stretching away into space.	The curtained recesses of the long room stretched away into space (1: 22).

As Barratt St-Jacques claims, “the removal of direct references to Miriam’s acts of perception in cases like these gives added credibility to Richardson’s decision to make Miriam the narrative focus of her own experiences” (1991: 36). Where verbs of perception are taken out, the reader participates rather than watches (1991: 35). There are other arrangements by which Miriam’s impressions seem to take precedence over descriptive narration. Barratt St-Jacques claims that “several times in the novel Richardson changes a descriptive passage with the result that it appears more a representation of Miriam’s impressions of a person than a description of a character by an omniscient narrator” (1991: 50). An example, again from “Pointed Roofs” (from Barratt St-Jacques, 1991: 51), is the adjustment, within the manuscript, from “She had large expressionless rich brown eyes that flashed slowly & reflected the light” to “Her large expressionless rich brown eyes flashed slowly & reflected the light”.² This example does appear to bear out Barratt St-Jacques’s claim that “no one

¹ Unless otherwise indicated, quotations from the manuscripts are the most recent versions, not including, therefore, words which Barratt St-Jacques signals were scored out, and including words which were added to the manuscript.

² This appears in the printed text with the adjectives in a list: *Her large, expressionless, rich brown eyes flashed slowly and reflected the light. They gave Miriam a slight feeling of nausea* (“Pointed Roofs” 1: 39).

is there to describe Miriam; in effect, she must describe herself, and it is she who is the narrator of *Pilgrimage*" (1991: 27), and her claim in conclusion that:

Pilgrimage would mark the first time in the English novel that a character was allowed to speak entirely for herself both as protagonist and as third-person narrator while strictly avoiding narrative stances commonly associated with the third-person: there would be no irony, no interference, and no judgement or interpretation based on the mature narrator's knowledge of the future of her younger self (1991: 225).³

In apparent contradiction to these claims, however, Barratt St-Jacques also suggests that the narrator "plays a greater role in the text than in the manuscript, supplying details that help readers to follow the progress not only of Miriam's thoughts but also of the narrative situation" (1991: 62). Instead of representing Miriam's unfiltered thoughts, this kind of revision organizes, elaborates and clarifies. According to Barratt St-Jacques, "by far the greater number of revisions to passages with ellipsis ... show Richardson ... making more complete syntactic units and supplying information that in her first writing she had left out" (1991: 44). Two examples of Barratt St-Jacques's (1991: 45), which make the relationship between phrases more explicit, thus "forming more complete syntactic units", are the following:

Manuscript	Printed Text
They pinned up that notice on a Roman Catholic church . . . & all the sly priests looked at them . . . torture and dark places and cruelty	They pinned up that notice on a Roman Catholic church . . . and all the priests looked at them . . . and behind the priests were torture and dark places . . . (1: 169)
Mr Brough was a clear-headed man & he couldn't imagine how he stayed in the church. . . .that sickening sickening idiot humbug Eve	Mr Brough was a clear-headed man. She couldn't imagine how he stayed in the Church. . . . She hoped he hated that sickening, sickening, idiot humbug, Eve (1: 170)

However, these revisions do not, as Barratt St-Jacques would claim, demonstrate the increased role of the narrator. Barratt St-Jacques interprets corrections of this sort as less "psychologically realistic representation[s] of the fragmentation and rapidity of

³ I do not agree with this. As I show in my narrative structure chapter, Miriam is viewed with irony and with humour. The mature narrator's knowledge or point of view is expressed in the double-voiced discourse which simultaneously expresses the younger Miriam's point of view.

thought" (1991: 44) and suggests that "in the [printed] text's version we do not have to follow Miriam at quite the same pace as we do in the original" (1991: 46). I would hesitate to interpret such revisions in this way. Richardson - and not the narrator - might simply have been ensuring that the text is readable (as Barratt St-Jacques also suggests), making an image more vivid, or clarifying what she never intended to obscure in the first place, thus selecting and developing one reading from amongst many.

(ii) Developing the literary form of the text

Barratt St-Jacques's rather predictable claim that through revisions the literary form of the text is developed is more convincing. I will illustrate her claim, and my own response to it, through the following extracts, which are the openings of the manuscript and printed text of "Pointed Roofs":

(Manuscript)

There was nothing left to do until Eve & Harriett came home with the parcels.

Miriam went slowly upstairs, seeing the pattern of the carpet all the way.

The long low room was shadowy in the firelight.

The sight of her Saratoga trunk made her stand still in the doorway.

The old room, with its old look had gone.

She moved clumsily to one of the windows.

She could see the form of the huge May tree on the lawn & the row of pollarded lines hiding the lawn from the roadway. She stood looking down into the shadows (Barratt St-Jacques, 1991: 55).

(Printed text)

Miriam left the gaslit hall and went slowly upstairs. The March twilight lay upon the landings, but the staircase was almost dark. The top landing was quite dark and silent. There was no one about. It would be quiet in her room. She could sit by the fire and be quiet and think things over until Eve and Harriett came back with the parcels. She would have time to think about the journey and decide what she was going to say to the Fraulein.

Her new Saratoga trunk stood solid and gleaming in the firelight. Tomorrow it would be taken away and she would be gone. The room would be altogether Harriett's. It would never have its old look again. She evaded the thought and moved to the nearest window. The outline of the round bend and the shapes of the may-trees on either side of the bend of the drive were just visible. There were no escape for her thoughts in this direction. The sense of all she was leaving stirred uncontrollably as she stood looking down into the well-known garden ("Pointed Roofs" 1: 15).

Barratt St-Jacques observes that “by broadening Miriam’s perceptions in revision, Richardson has given conscious literary shape to the novel’s opening scene” (1991: 63). However, she also claims that “the extended illustration provided by these opening pages of the ‘Pointed Roofs’ manuscript demonstrates that while the text possesses undeniably tighter structure, it does so at a price Richardson must at times have been loath to pay” (1991: 72). It is surely inappropriate to draw a conclusion of this kind from what appear to be notes. The language of *Pilgrimage* is carefully and creatively developed - it is “artistic prose of novelistic discourse” (Bakhtin, 1991: 266) - as I demonstrated in my concluding chapter. I am quite sure that giving the text “literary shape” was not - and could not be - something Richardson was “loath” to do. Developing the literary form of the text must have involved, as Barratt St-Jacques suggests, “selection and organization of the autobiographical raw materials from which [Miriam’s] consciousness was born” (1991: 225), as well as giving “rhetorical balance and literary shape to Miriam’s often ‘inchoate feelings’” (Barratt St-Jacques, 1991: 228). These strategies do not only satisfy “the reader’s need for understanding” (Barratt St-Jacques, 1991: 228), but, perhaps more importantly, change the kinds of meanings which it is possible to express.

(iii) Processes of seeing and imagining

Barratt St-Jacques gives a set of examples which she claims were compromises made by Richardson in order to make the text coherent. However, I think that the effect of the examples she gives is very carefully judged, and that these examples involve deeper subtleties than Barratt St-Jacques allows. Two such examples (1991: 47) are:

Manuscript	Printed Text
She saw Eve sitting listening in the window space	She imagined Eve sitting listening in the window space (1: 168)
She glanced at the backs of the books	She conjured up a vision of the backs of the books (1: 168)

In my chapter on metaphor I discuss several instances of verbs of seeing being used in reference to what is imagined rather than actual, in a way similar to these manuscript versions, although mainly from later books. What is going on here is not simply a process of explanation by the narrator, but, I would presume from these

examples, a very much closer representation of the nature of the experience. I will discuss these extracts in their contexts in the printed text. The first example, *she imagined* is in fact followed later in the paragraph by *she could see*:

She must not say anything about the chance of going to the Bergmanns' — even to Eve.

She imagined Eve sitting listening in the window space in the bow that was carpeted with linoleum to look like parquet flooring. Beyond them lay the length of the Turkey carpet darkening away under the long table. She could see each object on the shining sideboard. The silver biscuit-box and the large epergne made her feel guilty and shifting, guilty from the beginning of things ("Pointed Roofs" 1: 168).

The effect of *she imagined* is that the process of picturing Eve is more deliberate than it would be with 'she saw'. There is something involuntary about 'she saw', which is often an effect of memory and imagination in *Pilgrimage*, but here the movement into Miriam's imagination is more gradual - and I think this is typical of "Pointed Roofs". *She could see each object on the side board*, in the context of voluntary and deliberate imagination, implies Miriam's power of imagination (modalized *could see* implies her potential ability to do something). There is another effect, the one Barratt St-Jacques points out, that the narration is further from Miriam and closer to the narrator. Again, this accords with the narrative structure of "Pointed Roofs" where the narrator is more in evidence than in the later books.

The second of Barratt St-Jacques's examples given in the above table is from the same page in "Pointed Roofs", although following a paragraph gap, and the effect of replacing a process of 'seeing' with 'imagining' is of increased control and the presence of the narrator:

She turned about in bed; her head was growing fevered.

She conjured up a vision of the backs of the books in the bookcase in the dining room at home. . . . *Iliad* and *Odyssey* . . . people going over the sea in boats and someone doing embroidery [...] ("Pointed Roofs" 1: 168).

Although Miriam is feverish, I do think that *she conjured up a vision* is potentially deliberate. She may not be entirely in control of what she is doing, but it is something she does rather than something which comes to her. The explanation that

these are the books at home, and not in Germany where Miriam is at the time, is another addition to the manuscript. Richardson, perhaps, is ensuring that the reader knows that Miriam is imagining the books, and also that Miriam knows she is imagining. This effect is simply demonstrated by comparing the manuscript version *she glanced at* with *she conjured up a vision of*, where *she glanced at* places Miriam in a far more fevered state. The imagined scene does become more intense and, as in the previous example, is later referred to as if it were real: *Something was coming from them to her. She handled the shiny brown gold-tooled back of Motley's Rise and felt the hard graining of the red-bound Chronicles* (1: 169). Richardson does use verbs of looking to refer to abstract processes (though Miriam does not experience them as abstract) and I do not think that the data Barratt St-Jacques gives support the force of her argument. Her argument is contradicted by the points made here and also in the discussion of processes of looking in my chapter on metaphor

(iv) Phrasal movement

Also observable in the extracts from the manuscripts cited by Barratt St-Jacques in her thesis is the development, between manuscript and text, of phrasal movement. The improvement in the structure of the (characteristically) long complex sentences - complex in terms of readability - from manuscript to text clearly illustrates that these long, sometimes seemingly rambling sentences of *Pilgrimage*, are in fact carefully constructed. Drawing on Barratt St-Jacques, I have selected two extracts from the manuscripts, which, read here in comparison with the versions from the printed text, illustrate my point.

The first example is from the printed version of "Dimple Hill". When this passage is read alongside the manuscript version, given below, the control of the lengthy second sentence in the printed text is striking:

(Printed text)

A familiar quotation, one that for years she had carried about like an amulet and in the conflict of ideas had long since forgotten, appeared upon the page in a context that had not prepared her for its coming. Before she could place it or recall the conclusion towards which it had always been a point of departure, it had struck down through her and vanished, leaving only the shock it had brought, a physical shock passing through her body, carrying with it all she knew and was, so that she found herself looking up

to take astonished counsel with her forgotten surroundings and discovering, upon the upper foliage of a group of trees in the dense mass at the far end of the ridge, a patch of bright colour in a golden light so vivid that for a moment she seemed to discern, as if they were quite near, each of the varnished leaves ("Dimple Hill" 4: 420).

(Manuscript)

Before she could place it or recall exactly towards what happy conclusion it had always been a point of departure, it had struck down through her and vanished, leaving only the shock it had brought, a physical shock, passing down through her body & carrying with it all she knew and was, so that she found herself with the book closed, looking up to take astonished counsel with the world about her, & seeing the ridge, sunlit, larger than life-size, blazing with light more vivid than sunlight & more radiant, moving, in all its parts, alive and conscious & as if smiling towards her. It was still: a sunlit, tree-trimmed ridge (Barratt St-Jacques, 1991: 168).

In the manuscript (the examples from which are marked 'MS'), the complement of *recall* is rather awkward: *Before she could place it or recall exactly towards what happy conclusion it had always been a point of departure* (MS). The complement of *recall* is rephrased in the printed text (marked 'P') to the less awkward: *recall the conclusion towards which it had always been a point of departure* (P). The headword of the complement, *conclusion*, is more obvious, and the postmodifying structure is an extending pattern. The entire phrase (*Before she [...] departure*) in both manuscript and text, delays and anticipates the main clause of the sentence, *it had struck down through her [...]*. This phrase, therefore, is one which is subordinated. *The conclusion towards which it had always been a point of departure* (P), in which there is a kind of 'tailing off' in the extending structure, progresses evenly away from the headword *conclusion*. In *exactly towards what happy conclusion it had always been a point of departure* (MS), there is an emphasis on *conclusion* occurring mid-phrase, so that instead of a tailing off there is a build up, and the whole movement of the sentence towards the main clause *it had struck down through her* is interrupted.

There is a stylistic improvement in the progression from *it had struck down through her and vanished, leaving only the shock it had brought, a physical shock, passing down through her body & carrying with it all she knew and was* (MS) to *it had struck down through her and vanished, leaving only the shock it had brought, a*

physical shock passing through her body, carrying with it all she knew and was (P). In the manuscript, *passing down through her body & carrying with it all she knew and was* modifies rather loosely either *a physical shock* or the process *vanished*:

it had struck down through her and vanished,
leaving only the shock it had brought,
a physical shock,
passing down through her body
& carrying with it all she knew and was

In the text, *carrying with it all she knew and was* also modifies either *a physical shock* or *vanished*, but *passing through her body* clearly modifies *a physical shock* as there is no intervening comma. *Carrying with it all she knew and was* is structurally parallel to both *passing through her body* and *leaving only the shock it had brought*:

it had struck down through her and vanished,
leaving only the shock it had brought,
a physical shock passing through her body,
carrying with it all she knew and was

The number of words in each phrase is fairly regular (8, 7, 7, 8). Another stylistic improvement is the replacement of the *-ing* phrase *seeing the ridge* [...] (M) with *discovering* [...] *a bright patch of colour* [...] (T). Not only is the structure improved, so that the momentum of the sentence is not lost, and the progression is more measured, but the content is also, I find, more convincing:

(Manuscript)

she found herself with the book closed,
looking up to take astonished counsel
with the world about her,
& seeing the ridge,
sunlit,
larger than life-size,
blazing with light
more vivid than sunlight
& more radiant,
moving,
in all its parts,
alive and conscious & as if smiling towards her.
It was still: a sunlit, tree-trimmed ridge.

(Printed text)

she found herself
looking up to take astonished counsel
with her forgotten surroundings
and discovering,
upon the upper foliage
of a group of trees
in the dense mass
at the far end of the ridge,
a patch of bright colour
in a golden light
so vivid that
for a moment
she seemed to discern,
as if they were quite near,
each of the varnished leaves

A final example, which I will not discuss in depth, again illustrates the improvement in the cohesion of the printed text, where the progression is seen as more measured because of regularity in phrase length:

(Manuscript)

The voices of mother & daughter, sounding simultaneously, showed her herself as seen by the speakers: staring directly along the space occupied by the readers. Recalling her eyes, the eyes of the stranger whereinto, to make them appear accepting, even, deceitfully, all welcoming rather than half-critically observant, she projected an amiably meditative gaze suggesting one absent-minded, slow to take bearings, not yet fully at the party [...] (Barratt St-Jacques, 1991: 155).

(Printed text)

The voices of mother and daughter, sounding together, showed her herself as seen by the speakers, staring directly along the space occupied by the readers, a witness of enormity. Recalling her eyes, she projected from them, in order to make them appear all-welcoming instead of half critically observant, an amiably meditative gaze suggesting one absent-minded, slow to take bearings ("Dimple Hill" 4: 459).

In the printed text the complement of *projected* - *an amiably meditative gaze* - is Arrested by an intervening circumstantial phrase. In the manuscript the subordinating conjunction *whereinto* predicts the finite clause - *she projected an amiably meditative gaze* - and the intervening circumstantial element is not one

phrase but a phrase interrupted by two other phrases, so that the movement towards the structural goal is less easy to follow.

(v) Conclusion

This summary of various issues raised by Barratt St-Jacques indicates some of problems inherent in her work, arising, for example, from an oversimplification of the function of verbs of perception (perhaps because she reads them out of context). However, more importantly, and more relevant to my own purposes, consulting Barratt St-Jacques's thesis, both her own discussion and the extracts from the *Pilgrimage* manuscripts cited in her thesis, corroborates my own study of the printed text. Developments from manuscript to text illustrate the construction of a carefully formed literary text. The long, extending sentences so characteristic of the later books are not spontaneous outpourings of language - as my analysis of phrasal movement in chapter 4 also shows - but, indeed, are shown to have been improved and developed (section iv). The earlier part of this discussion of the manuscripts reveals (sections i and iii) that references to Miriam as the perceiver and to the processes of perception must have been carefully thought out, as some of the changes made to the form of the text are deeply subtle. Other changes, for example from the opening of "Pointed Roofs" in manuscript form to the printed text (section ii), are quite drastic in terms of addition of new content and development of form. It is not surprising that this particularly undeveloped sample is from the very beginning of the novel, where Richardson, perhaps, did not know how the text was going to develop, but where Miriam's perceiving consciousness is present at the outset.

Appendix B

Loose leaf copies of the extracts

These passages can be found in a pocket at the back of the thesis.

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Loose leaf copies of the extracts

Chapter 1: Introduction

Passage 1.1

Awake, deep down in the heart of tranquillity, drinking its freshness like water from a spring brimming up amongst dark green leaves in a deep shadow heightening the colour of the leaves and the silver glint on the bubbling water. A sound, a little wailing voice far away across the marshes, dropping from note to note, five clear notes, and ceasing. This was the sound that brought me up from dreamless sleep? Again the little wailing sound, high and thin and threadlike and very far away. But so clear that it might be coming from the garden or from the deep furrows of the stubble-field beyond the hedge. It has come out of the sea, is wandering along the distant, desolate shore. Nothing between us but the fields and the width of the marshes. There it is again, leaving the shore, roaming along the margin of the marsh, in and out amongst the sedges, plaintive ("Dimple Hill" 4: 538-9).

Passage 1.2

(1) The West End street . . . grey buildings rising on either side, angles sharp against the sky . . . softened angles of buildings against other buildings . . . high moulded angles soft as crumb, with deep undershadows . . . creepers fraying from balconies . . . strips of window blossoms across the buildings, scarlet, yellow, high up; a confusion of lavender and white pouching out along the dipping sill . . . a wash of green creeper up a white painted house front . . . patches of shadow and bright light. . . . Sounds of visible near things streaked and scored with broken light as they moved, led off into untraced distant sounds . . . chiming together.

(2) Wide golden streaming Regent Street was quite near. Some near narrow street would lead into it.

(3) Flags of pavement flowing—smooth clean grey squares and oblongs, faintly polished, shaping and drawing away—sliding into each other. . . . I am part of the dense smooth clean paving stone . . . sunlit; gleaming under dark winter rain; shining under warm sunlit rain, sending up a fresh stony smell . . . always there . . . dark and light . . . dawn, stealing . . .

(4) Life streamed up from the close dense stone. With every footstep she felt she could fly.

(5) The little dignified high-built cut-through street, with its sudden walled-in church, swept round and opened into brightness and a clamour of central sounds ringing harshly up into the sky.

(6) The pavement of heaven.

(7) To walk along the radiant pavement of sunlit Regent Street, for ever.

(8) She sped along looking at nothing. Shops passed by, bright endless caverns screened with glass . . . the bright teeth of a grand piano running along the edge of a darkness, a cataract of light pouring down its raised lid; forests of hats; dresses, shining against darkness, bright headless crumpling stalks; sly, silky, ominous furs; metals, cold and clanging, brandishing the light; close prickling fire of jewels . . . strange people who bought these things, touched and bought them.

(9) She pulled up sharply in front of a window. The pavement round it was clear, allowing her to stand rooted where she had been walking, in the middle of the pavement, in the midst of the pavement, in the midst of the tide flowing from the clear window, a soft fresh tide of sunlit colours . . . clear green glass shelves laden with shapes of fluted glass, glinting transparencies of mauve and amber and green,

rose-pearl and milky blue, welded to a flowing tide, freshening and flowing through her blood, a sea rising and falling with her breathing.

(10) The edge had gone from the keenness of the light. The street was a happy, sunny, simple street—small. She was vast. She could gather up the buildings in her arms and push them away, clearing the sky . . . a strange darkling, and she would sleep. She felt drowsy, a drowsiness in her brain and limbs and great strength, and hunger.

(11) A clock told her she had been away from Brook Street ten minutes. Twenty minutes to spare. What would she do with her strength? Talk to someone or write . . . Bob; where was Bob? Somewhere in the West End. She would write from the West End a note to him in the West End ("Honeycomb": 416-7).

Chapter 2: Discourse and consciousness in *Pilgrimage*

Passage 2.1

And over that afternoon and evening had lain the deepest spell **they** had known together, for **her** and for Mag at any rate, and **their** happiness and the presence of the exaggerated weather had distracted Jan, insulated her for a while somewhere quite near the unchanging present.

The twilight had come to **them** all, coming home from Slater's, a shared, oh, surely that must have been a fully shared event and marvel; immense summer twilight, heavenly refreshment, sky swept clear of its blaze of light and heat, grown high and visible and kind; buildings and people larger and more kindly than by day. Such an immense turning of day, personal, making to everybody a vast communication, deepening into dusk as **we** walked abreast, three little figures with dusk-white faces and dusk-dark garments, causelessly exulting, towards the morning which came at once, for **I** slept a rich sweet sleep that paid no heed to the sultry oven atmosphere of **my** room ("Dawn's Left Hand" 4: 209).

Passage 2.2

Nearing London, shivering and exhausted, she recalled Sunday morning and the strangeness of it being just as it had promised to be. Happy waking with a clear refreshed brain in a tired drowsy body, like the feeling after a dance; making the next morning part of the dance, your mind full of pictures and thoughts, and the evening coming up again and again, one great clear picture in the foreground of your mind. The *evening* in the room as you sat propped on your pillows, drinking the clear pale, curiously refreshing tea left by the maid on a little wooden tray by your bedside; its fragrance drew you to sip at once, without adding milk and sugar. It was delicious; it steamed aromatically up your nostrils and went straight to your brain; potent without being bitter. Perhaps it was 'China' tea; it must be. The two biscuits on the little plate disappeared rapidly, and she poured in milk and added much sugar to her remaining tea to appease her hunger. The evening strayed during her deliberately perfunctory toilet; she wanted only to be down. It began again unbroken with the first cigarette after breakfast, when a nimble remark, thrown out from the excited gravity of her happiness, made Mr Wilson laugh ("The Tunnel" 2: 129-130).

Passage 2.3

She closed the door and stood just inside it looking at the room. It was smaller than her memory of it. When she had stood in the middle of the floor with Mrs Bailey, she had looked at nothing but Mrs Bailey, waiting for the moment to ask about the rent. Coming upstairs she had felt the room was hers and barely glanced at it when Mrs Bailey opened the door. From the moment of waiting on the stone steps outside the front door, everything had opened to the movement of her impulse. She was surprised now at her familiarity with the detail of the room . . . that idea of visiting places in dreams. It was something more than that . . . all the real part of your life has a real dream in it; some of the real dream part of you coming true. You know in advance when you are really following your life. These things are familiar because reality is here. Coming events cast *light*. It is like dropping everything and walking backwards to something you know is there. However far you go out, you come back. . . . I am back now where I was before I began trying to do things like other people. I left home to get here. None of those things can touch me here.

. . . The room asserted its chilliness ("The Tunnel" 2: 13).

Passage 2.4

The sisters talked quietly, outlining their needs in smooth gentle voices, in small broken phrases, frequently interrupting and correcting each other. Miriam heard dreamily that they wanted help with the lower school, the children from six to eight years of age, in the mornings and afternoons, and in the evenings a general superintendence of the four boarders. They kept on saying that the work was very easy and simple; there were no naughty girls—hardly a single naughty girl—in the school; there should be no difficult superintendence, no exercise of authority would be required.

By the time they had reached the statement of these modifications Miriam felt she knew them quite well. The shortest, who did most of the talking and who had twinkling eyes and crooked pince-nez and soft reddish cheeks and a little red-tipped nose, and whose small coil of sheeny grey hair was pinned askew on the top of her head—stray loops standing out at curious angles—was Miss Jenny, the middle one. The very tall one sitting opposite her, with a delicate wrinkled creamy face and coal-black eyes and a peak of ringletted smooth coal-black hair, was the eldest, Miss Deborah. The other sister, much younger, with neat smooth green-grey hair and a long, sad, greyish face and faded eyes, was Miss Haddie. They were all three dressed in thin fine black material and had tiny hands and little softly-moving feet. What did they think of the trams?

‘Do you think you could manage it, chickie?’ said Mrs Henderson suddenly.

‘I think I could.’

‘No doubt, my dear, oh, no doubt,’ said Miss Jenny with a little sound of laughter as she tapped her knee with the pince-nez she had plucked from their rakish perch on the reddened bridge of her nose.

‘I don’t think I could teach scripture.’

An outbreak of incoherent little sounds and statements from all three taught her that Miss Deborah took the Bible classes of the whole school.

‘How old is Miriam?’ (“Backwater” 1: 189-90)

Chapter 3: Metaphor

Passage 3.1

(1) And that Sunday morning for the first time I went round to them before breakfast out into the early summer morning, into all my summer mornings right back to that morning when I first noticed a shadow lying on the *wrong side* of a gable. (2) Across the silent early freshness of the square, feeling the remains of night and dawn in the deep scent and colour of its leaves, drinking its strange rich lonely air that seemed in the heart of London to come from a paradise as deep as any to be found in distant country lanes and woods. (3a) It sent a breath of its pure freshness down the little asleep brown street and on to their doorstep, till I forgot it and thought only of them, and in a moment, having found them and yesterday still going on and holding us together, I was out again; (3b) and now, the longest part of that day that seems so vast a stretch is the moment of being out again on those steps, going down them, with all the oncoming hours in my heart and their little milk-jug in my hand for ever; (3c) for the whole of that summer that seemed then to approach from earth and sky and, as if it were a conscious being, to greet me coming down the steps in my rose-hat with loosely tied strings, and, as I paused in delight, to claim me as part of its pageant; (3d) so that in that moment my sense of summer was perfect and I knew it was what I had stayed in London to meet ("Dawn's Left Hand" 4: 209-10).

Passage 3.2

She had opened the door on Emma sitting at the piano in her blue and buff check ribbon-knotted stuff dress. Miriam had expected her to turn her head and stop playing. But as, arms full, she closed the door with her shoulders, the child's profile remained unconcerned. She noticed the firmly-poised head, the thick creamy neck that seemed bare with its absence of collar-band and the soft frill of tucker stitched right onto the dress, the thick cable of string-coloured hair reaching just beyond the rim of the leather-covered music stool, the steel-beaded points of the little slippers gleaming as they worked the pedals, the serene eyes steadily following the music. She played on and Miriam recognized a quality she had only heard occasionally at concerts, and in the playing of one of the music teachers at school.

She had stood amazed, pretending to be fumbling for empty pegs, as this round-faced child of fourteen went her way to the end of her page ("Pointed Roofs" 1: 35)

Passage 3.3

Miriam pursed her lips to a tight bunch and sat twisting her fingers. Eve stood up in her tears. Her smile and the curves of her mouth were unchanged by her weeping, and the crimson had spread and deepened a little in the long oval of her face. Miriam watched the changing crimson. Her eyes went to and fro between it and the neatly pinned masses of brown hair.

‘I’m going to get some hot water,’ said Eve, ‘and we’ll make ourselves glorious.’

Miriam watched her as she went down the long room—the great oval of dark hair, the narrow neck, the narrow back, tight, plump little hands hanging in profile, white, with a blue pad near the wrist (“Pointed Roofs” 1: 20-21).

Passage 3.4

‘Going out?’ asked Mrs Bailey in a refined little voice, throwing a proud fond shy glance towards Miriam from her recovered place behind the tea-tray. Her cheeks were flushed and her eyes sparkled brightly under the gaslight. Miriam’s glance, elastic in the warmth coming from the room, swept from the flood of yellow hair on the back of the youngest Bailey girl sitting close at her mother’s left hand, across to the far side of the table. The pale grey-blue eyes of the eldest Bailey girl were directed towards the bread and butter her hand was stretched out to take, with the unseeing look they must have had when she turned her face towards the door. At her side, between her and her mother, sat the young Norwegian gentleman, a dark-blue upright form with a narrow gold bar set aslant in the soft mass of black silk tie bulging above the uncreased flatness of his length of grey waistcoat. He had reared his head smoothly upright and a smooth metallic glance had slid across her from large dark clear, easily opened eyes. He was very young, about twenty; the leanness of his dart-like, perfectly clad form led slenderly up to a lean distinguished head. Above the wide high pale brow where the bone stared squarely through the skin and was beaten in at the temples, the skull had a snakelike flatness, the polished hair was poor and worn (“Interim” 2: 328).

Passage 3.5

Behind Mrs Bailey the staircase was beckoning. There was something waiting upstairs that would be gone if she stayed talking to Mrs Bailey.

Assuring Mrs Bailey that she remembered the way to the room, she started at last on the journey up the many flights of stairs. The feeling of confidence that had come the first time she mounted them with Mrs Bailey returned now. She could not remember noticing anything then but a large brown dinginess, one rich warm even tone everywhere in the house; a sharp contrast to the cold, harshly lit little bedroom in Mornington Road. The day was cold. But this house did not seem cold and, when she rounded the first flight and Mrs Bailey was out of sight, the welcome of the place fell upon her ("The Tunnel" 2:11).

Passage 3.6

(1) Wheeling her machine back to the open road, she sat down on a bank and ate the cold sausage and bread and half of the chocolate and lay down to rest on a level stretch of grass in front of a gate. (2) Light throbbed round the edges of the little high white fleecy clouds. (3) She swung triumphantly up. (4) The earth throbbed beneath her with the throbbing of her heart . . . the sky steadied and stood further off, clear, peaceful, blue, with light neat soft bunches of cloud drifting slowly across it. (5) She closed her eyes upon the dazzling growing distances of blue and white, and felt the horizon folding down in a firm clear sweep round her green cradle. (6) Within her eyelids fields swung past green, cornfields gold and black, fields with coned clumps of harvested corn, dusty gold, and black, on either side of the bone-white grass-trimmed road. (7) The road ran on and on, lined by low hedges and the strange everlasting back-flowing fields. (8) Thrilling hedges and outstretched fields of distant light, coming on mile after mile, winding off, left behind . . . (9) 'It's the Bath road I shall be riding on; I'm going down to Chiswick to see which way the wind is on the Bath Road. . . .' (10) Trees appeared, golden and green and shadowy, with warm cool strong shaded trunks coming nearer and larger. (11) They swept by, their shadowy heads sweeping the lower sky. (12) Poplars shot up, drawing her eyes to run up their feathered slimness and sweep to the top of the pointed plumes piercing the sky. (13) Trees clumped in masses round houses leading to villages that shut her into little corridors of hard hot light . . . the little bright sienna form of the hen she had nearly run over; the land stretching serenely out again, rolling along, rolling along in the hot sunshine with the morning and evening freshness at either end . . . sweeping it slowly in and out of the deeps of the country night . . . eyelids were transparent. (14) It was *light* coming through one's eyelids that made that clear soft buff; soft buff light filtering through one's body . . . little sounds, insects creeping and humming in the hedge, sounds from the grass. (15) Sudden single quiet sounds going up from distant fields and farms, lost in the sky ("The Tunnel" 2: 230-1) .

Chapter 4: Rhythm in *Pilgrimage*

Passage 4.1

Translating the phrases made them fall to pieces. She tried several renderings of a single phrase; none of them would do; the original phrase faded and, together with it just beyond her reach, the right English words. Scraps of conversation reached her from all over the room; eloquent words, fashioned easily, without thought, a perfect flowing of understanding, to and fro, without obstruction. No heaven could be more marvellous. People talked incessantly because in silence they were ghosts. A single word sounded the secret of the universe. There is a dead level of intelligence throughout humanity. She listened in wonder whilst she explained aloud that she had learned most of her French by reading again and again for the sake of the long, even rhythm of its sentences, one book; that this was the only honest way to acquire a language. It was like a sea, each sentence a wave rolling in, rising till the light shone through its glistening crest, dropping to give way to the next oncoming wave, the meaning gathering, accumulating, coming nearer with each rising and falling rhythm; each chapter a renewed tide, monotonously repeating throughout the book in every tone of light and shade the same burden, the secret of everything in the world ("Deadlock" 3: 128).

Passage 4.2

When May came, life lay round Miriam without a flaw. She seemed to have reached the summit of a hill up which she had been climbing ever since she came to Newlands. The weeks had been green lanes of experience, fresh and scented and balmy and free from lurking fears. Now the landscape lay open before her eyes, clear from horizon to horizon, sunlit and flawless, past and future. The present, within her hands, brought her, whenever she paused to consider it, to the tips of her toes, as if its pressure lifted her. She would push it off, smiling—turning and shutting herself away from it, with laughter and closed eyes. She found herself deeper in the airy flood and, drawing breath, swam forward ("Honeycomb" 1: 424).

Passage 4.3

Lifted off the earth, sitting at rest in the moving air, the London air turning into fresh moving air flowing through your head, the green squares and high houses moving, sheering smoothly along, sailing towards you changed, upright, and alive, moving by, speaking, telescoping away behind unforgotten, still visible, staying in your forward-looking eyes, being added to in unbroken movement, a whole, moving silently to the sound of firm white tyres circling on smooth wood, echoing through the endless future to the riding ring of the little bell, ground easily out by firm new cogs. . . . *Country* roads flowing by in sun and shadow; the ring of the bell making the hedges brilliant at empty turnings . . . all there in your mind with dew and freshness as you threaded round and round and in and out of the maze of squares in evening light; consuming the evening time by leaving you careless and strong; even with the bad loose hired machine ("Interim" 2: 425-6).

Passage 4.4

(1) Pathways led away in all directions. (2) It was growing lighter. (3) There were faint chequers of light and shade about them as they walked. (4) The forest was growing golden all round them, lifting and opening, old and green, clearer and clearer. (5) There were bright jewelled patches in amongst the trees; the boles of the trees shone out sharp grey and silver and flaked with sharp green leaves away and away until they melted into a mist of leafage. (6) Singing sounded suddenly away in the wood; a sudden strong shouting of men's voices singing together like one voice in four parts, four shouts in one sound ("Pointed Roofs" 1: 152).

Passage 4.5

'A happy childhood is perhaps the *most*-fortunate gift in life.'

'You don't know you're happy.'

'That is not the point. This early surrounding lingers and affects all the life.'

'It's not quite true that you don't know. Because you know when you are quite young how desperately you love a place. The day we left our first home I remember putting marbles in my pocket in the nursery, not minding, only thinking I should take them out again by the *sea*, and downstairs in the garden I suddenly realized, the sun was shining on to the porch and bees swinging about amongst the roses, and I ran back and kissed the warm yellow stone of the house, sobbing most bitterly and knowing my life was at an end' ("Deadlock" 3: 124).

Passage 4.6

(1) Anxiety at her probable lateness tried to invade her as she made her hurried search. (2) She beat it back and departed indifferently, shutting the door of a seedy room in a cheap boarding-house, neither hers nor another's, a lodger's passing abode, but holding a little table that was herself, alive with her life, and whose image sprang, set for the day, centrally into the background of her thoughts as she ran wondering if there were time for breakfast, down to the dining-room. (3) St Pancras clock struck nine as she poured out her tea ("Deadlock" 3: 136).

Passage 4.7

(1) The fencing was growing lower, almost buried in deep snow. (2) A sweeping turn and ahead, at the end of a long smooth slope, the floor of the valley, the end. (3) From a drive of both heels she leaned back and shot forward and flew, feet up, down and down through the crystal air become a rushing wind, until the runners slurred into the soft snow, drove it in wreaths about her, and slowed and stopped dead leaving her thrown forward with the cord slack in her hands, feet down, elbows on knees come up to meet them, a motionless triumphantly throbbing atom of humanity in a stillness that at once kept her as motionless as itself, to listen to its unexpected voice: the clear silvery tinkle, very far away, of water upon rock; some little mountain stream freed to movement by the sun, making its way down into the valley ("Oberland" 4: 85).

Chapter 5: Conclusion

Passage 5.1

(1) A day of blazing heat changed the season suddenly. (2) Flat threatening sunlight travelled round the house. (3) The shadowy sun-blinded flower-scented waiting-room held street-baked patients in its deep arm-chairs. (4) Some of them were languid. (5) But none of them suffered. (6) They kept their freshness and freedom from exhaustion by living away from toil and grimy heat; in cool clothes, moving swiftly through moving air in carriages and holland-blinded hansom; having ices in expensive shade; being waited on in the cool depths of West End houses; their lives disturbed only by occasional dentistry. (7) The lean dark patients were like lizards, lively and darting and active even in the sweltering heat.

Miriam's sunless room was cool all day. Through her grey window she could see the sunlight pouring over the jutting windows of Mr Leyton's small room and reflected in the grimy sheen of the frosted windows of the den. Her day's work was unreal, as easy as a dream. All about her were open sunlit days that her summer could not bring, and that yet were hers as she moved amongst them; a leaf dropped in the hall, the sight of a summer dress, summer light coming through wide open windows took her out into them. Summer would never come again in the old way, but it set her free from cold, and let her move about unhampered in the summers of the past. Summer was happiness. . . . Individual things were straws on the stream of summer happiness ("Interim" 2: 401).

Passage 5.2

(1) The tiger stepping down his blue plaque. (2) The one thing in the room that nothing could influence. (3) All the other single beautiful things change. (4) They are beautiful, for a moment, again and again; giving out their expression, and presently frozen stiff, having no expression. (5) The blue plaque, intense fathomless eastern blue, the thick spiky grey-green sharply shaped leaves, going up forever, the heavy striped beast for ever curving through, his great paw always newly set on the base of the plaque; inexhaustible, never looked at enough; always bringing the same joy. (6) If ever the memory of this room fades away, the blue plaque will remain.

Mr Hancock was coming upstairs. In a moment she would know whether any price had been paid; any invisible appointment irrevocably missed.

'Good morning.' The everyday tone. Not the tone of welcome after a holiday ("Revolving Lights" 3: 384).

Passage 5.3

(1) He had fled from cessation, and the sense, brought by those moments in the chair when publicly, in one's own hearing and that of another, one's hardest tissues, mysteriously stricken, are ground away, of bodily failure and ultimate dissolution. (2) From the witnessed, audible destruction that brings it so closely home. (3) Neglected teeth may be uncomfortable, sometimes agonising. (4) But they are a personal secret, easily forgotten in the long intervals.

(5) Everybody, nearly every single person in the western world, except some of the middle European rye-bread-eating peasantries, ravaged to some extent by dental caries. (6) And still doctors scarcely ever looked at patients' mouths. (7) And even dentists seemed to feel that all would be well if only the public and the medical profession could be awakened to the necessity for wholesale, regular dental treatment for everybody . . . school clinics. (8) Enlightened practical common-sense people, hygienists, and public health enthusiasts, pioneers, talking glibly and calmly about the great future, once they were set going, of school dental clinics, never hearing in the very word the cold metallic click of instruments, never imagining the second-rate men who would accept these poorly paid jobs and handle the scared children. (9) And even if they were all the equals of Mr Hancock and everybody were skilfully and gently treated. (10) What then? (11) It would make no difference to the truth: death attacking western civilization by the teeth.

(12) Civilization, she told herself going slowly upstairs, and the helpless, wild, unconscious shriek of a patient coming round from nitrous oxide in a downstairs surgery seemed to her the voice of the western world in its death-throes, depends upon the stability of molars. (13) No longer stable. (14) That is why dentistry, the despised and rejected amongst the healing arts, is a revelation where medicine is a blind. (15) Medicine chases symptoms, checks one disease and sees another increase. (16) Total result: nil. (17) Dental surgery treats symptoms that remain in place and do not change their form. (18) Is therefore in a position to recognise that treatment *does not cure*. (19) Civilization. (20) Disease. (21) And treatment growing all the time more and more elaborate. (22) Nightmare: increasing armies of doctors trained, and in honour bound, even if they themselves, to say nothing of the helplessly onlooking relatives, are revolted by the processes, to 'keep life going to the last possible moment by every available means,' and the fearful array, for ever increasing, of drugs and appliances that can drag the dying back to consciousness and torment ("Dawn's Left Hand" 4: 212-3).